BINGANG

Club Crosby *December 1992*

It's Time To Renew For 1993!

For most of you, it is time to renew your membership for the 1992 calendar year. Please follow these directions:

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Send a check or money order for $11.00, made out to CLUB CROSBY, to:

Editor, *Bingang*
P. O. Box 3849
Kirkwood, MO 63122

Canadian members must pay in U. S. dollars by means of a postoffice money order or an international bank draft drawn on a U. S. bank. Canadian currency and personal checks on Canadian banks are not acceptable at our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U. K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are $16.00 and must be submitted to Ken in an amount equivalent to $16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are $16.00, and journals are sent airmail. Send your money order, made out to CLUB CROSBY, to:

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P. O. Box 3849
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Please check the expiration date of your membership on your mailing label.

The photograph of Bing Crosby and the Andrews Sisters on the front cover is from the "Hot Time in the Town of Berlin" sheet music. It is from Mark Scrimger's collection.

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Bingang

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Readers Write

Dear Wayne,

This note is just to say thanks to you and Mark for the consistently great job you do in bringing *Bingang* to us. It's a constant source of pleasure to me as a fan of Bing's for more than 50 years. I've put the majority of my old 78's onto cassettes, also the 45's, and many of them accompany me in the car so I can listen to Bing as I travel around.

I sure hope we can make our voices heard to the Stamp Advisory Committee people. A stamp bearing Bing's likeness is long overdue!

Dick Conti, Fremont, CA.

Dear Wayne,

I read and reread *Bingang* each time it arrives. As one who has been "crooning" since 1955 (strictly amateur) at present as a vocalist with a 24-piece swing band, I have long been influenced by the style of Der Bingle and greatly impressed by the effort of those who produce *Bingang.* It's fun, its informative, and it's got *class*—just like Bing.

Redmond Curtis, Sydney, N.S., Canada

Dear Wayne,

When one starts to approach the big "50" birthday, one reflects on how much a man like Bing entertained all of us with such wonderful movies and music. One never had to worry about an "X" rating with Bing!

James R. Sefcik, Joliet, IL.

Dear Wayne,

I am writing again about John Joyce's Limited Edition LP records, which I am now distributing.

Thank you very much for putting the notice about them in the July *Bingang.* I have now heard from quite a few Club Crosby members and have sent them their requested copies of the latest LP, *Through the Years, Vol. 5* (JGB-1012). Nevertheless, not all of the available copies have yet been taken up, and I want to be certain that no Club Crosby members miss out on this opportunity while copies remain.

Club Crosby members do *not* have to join the ICC to subscribe to the records. There seems to have been some confusion about this in the past.

By the way, I talked with John Joyce by telephone last week, and he expects to send me JGB-1013 by mid-December. He also hopes to have volume two of Fred Reynolds' *The Crosby Collection (1926-1977)* out by mid-January. I will send out a notice on this book just as soon as the copies reach me and I know the cost (including international and domestic postage).

F. B. Wiggins, 5608 North 34th St., Arlington, VA 22207. Telephone (703) 241-5608.

Editor's note: The contents of JGB-1012 are listed under "New Releases." Remember that you cannot purchase individual records, but must subscribe to each yearly series. The cost is $30 for the two-record series.

Dear Wayne,

Many thanks and best wishes to yourself and all the "staff" and contributors to Club Crosby and *Bingang* throughout 1992. Your efforts are invaluable in keeping the great Bing's name and "career" alive.

You may recall printing a letter of mine in the July issue of *Bingang,* regarding my efforts to encourage MCA to release early Bing Crosby films on laser disc. Well, I did receive a reply from them, although not a very encouraging one. Among other things, they claim that Bing's early films haven't "held up" well over 60 years of storage. I'm not sure what they mean by this, as literally dozens of films from the same era, and even earlier, have been put out on laser disc and cassette in mint condition by MCA. Just a quick example, all the Marx Brothers films and several W. C. Fields pictures, as well as various other more obscure titles from the early 1930's. They seem to have "held up" quite nicely over 60 years or more of storage, so why pick on Bing? Could it be that the plain truth is that MCA are just not interested in preserving the legacy of "pop" music's most original and important icon? I can only say to all fans of Bing Crosby, keep those cards and letters rolling in to MCA Home Video until someone gets the message.

This year saw the re-release in the theatres of the 50-year-old classic *Casablanca,* plus the 40-year-old Walt Disney classic *Peter Pan.* Pity they didn't give the same treatment to the 50-year old *Holiday Inn,* which introduced the evergreen "White Christmas" and is arguably Bing's most loved film. I like to think it would have surprised a lot of people and done well again on the big screen.

Well, again, best wishes Wayne, and I hope 1993 will be a "boomer" Bing year, with the 90th birthday anniversary in May.

Girvan Paterson, Seaford, Victoria, Australia.

Complete addresses are printed only at the request of the correspondent.

Editor's Page

BEGINNING A NEW YEAR. The years come and the years go, and as we start a new one we can be very grateful for the fact that in just a few years we will be celebrating the 60th birthday of Club Crosby and *Bingang.* Why have we (and the other Crosby organizations) survived, when so many fan clubs for other popular singers and actors of the past have long since disappeared?

First of all, our club honors a man who was truly one of the giants of the entertainment world. His style and voice created the foundation of popular music for generations. As a singer, actor, and radio and TV star, his face and voice were constantly before the public. In spite of trashy efforts to blacken his name, his influence is still felt in many ways, and his name is fondly remembered all over the world.

Second, we have been blessed with faithful members, who not only pay their dues every year but support us in other important ways. What would we do without the articles you write, the clippings you send in, and your letters of encouragement? We simply could not exist without your interest and your help.

Third, we have always had people who are willing to provide leadership, take care of the dues, put the magazine together, proofread it, get it printed, put on mailing labels, stick on the stamps, and lug big boxes of journals to the post office. Mark and I have tried to continue in that tradition. We hope that we have succeeded and that we can provide this service for years to come.

It seems to your editor that interest in Bing's work is being rekindled in this country. We have been getting a lot of inquiries about the club lately and quite a few new members. New books are being written about Bing. Two excellent videos about his career have been made, and more of his movies have been released on video. In the words of the song, "Who could ask for anything more?"

THE JOLSON CONNECTION. We are pleased to announce that we have established a relationship with the International Al Jolson Society. We will exchange journals and information and work together to promote the interests of both clubs.

If you would like to join the I.A.J.S. and receive their journal, *The Jolson Journal,* send $15 to The International Al Jolson Society, 11520 West James Ave., Franklin, Wisconsin 53132. They publish a big journal, with excellent articles and pictures. Jolie was truly one of the greats, and we feel that many of our members would like to join this club.

For several years, we have been privileged to exchange information and journals with the International Sinatra Society. They have a new address: P. O. Box 7176, Lakeland, FL 33807-7176. Several of our members belong to this club. Perhaps others would be interested.

We also exchange journals with *Nostalgia* magazine. This is an interesting magazine published in England on a quarterly basis. There are frequent articles on Arthur Tracy, the Street Singer. If you would like to subscribe, the cost is £11 and should be ordered from C. D. Wilson, 39 Leicester Road, New Barnet, Hertfordshire EN5 5EW, England. British currency or an international money order drawn on an English bank must be sent.

A SUCCESSFUL SHOW. Congratulations to Jill McAlister of Upper Hutt, Wellington, New Zealand, who devised, directed, and musically directed a very successful musical revue, "The Bing Crosby Songbook," last year. Mrs. McAlister is a new member of Club Crosby.

DEATHS. We are sorry to report the death of **Malcolm Holt's** wife **Muriel,** who died on Easter Monday of complications from lung and brain cancer after an illness of eight months.

Claire Grainger wrote to us of the death of her father, **Joe Grainger,** on December 29 ('91). Claire said that Bing was a main ingredient in their wonderful relationship. Singing along with Bing was one of their favorite pasttimes.

--Wayne Martin

A PROFILE
Etty Gitts
Of Holland
By Stanley F. Wayman

I first came across this enthusiastic Crosby collector by responding to an ad Etty Gits placed in *Bingang*. That was in January 1991, and this has been a friendship lasting nearly two years.

For a person living in Holland — probably quite barren in Crosby material — she was able to accumulate a considerable amount of Crosby books, LP's, 45's, 78's, video tapes, and other Crosby memorabilia such as pins, photos, several scrapbooks of news items and the like, a postcard from Bing, a Bing Crosby T-shirt, and a Bing Crosby cup.

With the assistance of Crosby people in England, several places in Europe, and of course America, Etty received considerable help.

How many can boast a Bing Crosby poster that measures 58 inches by 40 inches wide with the neck tie 33 inches long, hanging in the hallway in the house over the staircase?

Etty first came across Bing Crosby when she was about 12 years old and her father brought home the video tape of *White Christmas*. It was all Bing from then on, and today she is probably the foremost Crosby person in Holland.

It is people like Etty Gits of Holland who will perpetuate the memory of Bing for many years to come, whereas we senior citizens and the ones who grew up with Bing will fade away, and all the fond memories of Bing will be gone forever.

Enthusiastic and an aficionado of Bing Crosby, Etty is a member of all the Bing Crosby clubs.

I'M DREAMING OF A GREEN CHRISTMAS

This poster was on display in a large department store in Breda, Etty's home town. It was Etty's mother who first came across this poster. After the holidays they inquired whether it was for sale, and the reply was "yes," so they bought it. The Green Christmas has to do with the environment. All items on sale there at the time were made to be environment safe, thus the "green."

It was my great pleasure to visit with this enthusiastic Crosby collector and make the measurements. The picture was taken by Etty Gits.

A CONVERSATION WITH MAXENE ANDREWS

Oct. 11, 1992

The always lovely Maxene is pictured above with her sisters LaVerne and Patty at their first recording session with Bing on September 20, 1939. At left, still looking wonderful at age 76 and without question a life-long Bing Crosby fan.

CLUB CROSBY
FOUNDED 1936

Maxene Andrews

MEMBER

MARK SCRIMGER
PRESIDENT

WAYNE L. MARTIN
VICE-PRESIDENT

What follows is an abridged version of an hour-long interview with Maxene Andrews. It has been edited to aid continuity. I'm sure you will find her remarks most interesting. Besides touring in her one-woman show, Maxene has recently recorded her first solo CD entitled *Maxene: An Andrews Sister* on BBG Records, featuring old and new material. In addition, she is currently working on *two* books. The first, which will be published in May of 1993, deals with the USO during World War II. The second is her own autobiography. I know you'll all be grateful that she took some time out of her busy schedule to share her memories of Bing—not to mention her own fabulous career—for the benefit of Club Crosby. I'll let Maxene take it from here.

* * * *

MAXENE: Now, we did not socialize with Crosby. We followed news of Bing quite closely. It's amazing how you can do this. I guess I can, and it makes me understand some fans when they really become impressed with an artist. I mean, we became aware. If anybody said or wrote anything about Bing that seemed negative to us, it was like let's get up and fight!

Even though we knew very little about Bing's private life, we did meet Dixie once. We were doing the Cocoanut Grove in Hollywood. We were doing two shows a night, and a friend of Dixie's brought her over to catch us. She wanted to meet us. After the first show we were summoned over to her table. We went over and she was perfectly charming. She said, "I want you to come to Bing's birthday. It's his forty-ninth birthday." I said to her, "We'd love it but we can't. We've got another show to do." She said, "That's it! I'm sending the chauffeur in the car." And she did and we went over to the party. We were only at the party half an hour and then we had to get back. But that was the closest socializing that we ever did with Bing.

MARK: People like Louis Armstrong said that they never got invited to his house or anything. He wanted that private life private.

MAXENE: He was a very, very private man. I felt the same way about my life. I resented anyone trying to step over that line and find out something. It wasn't anything that you were ashamed of or anything. It was just that in those days your work was one thing and your personal life was something else and they had nothing to do with each other.

Bing and the Andrews Sisters recording at Decca's Hollywood studio on Sept. 27, 1943. Two gold records from this session!

I felt terrible about Bing's boys. I'm glad Bing wasn't here to go through all of that. You know I used to love to go to the Crosby Tournament and walk around and watch Bing because he was one of the artists that looked like you thought he was going to look.

I talk about him in my act and tell that I never saw him without his hat in all the years I knew him. I also say that he could be very moody, and when he came into the recording studio we could always tell what mood he was in by looking at his hat. When he'd walk in, if his hat was square on his head, you didn't kid around with him. But if it was back a little bit, sort of jaunty, then you could have a ball. Even if he came in and he was, for whatever reason, in a sour mood, he was always great with us. We always had a wonderful time. Bing was the perfection artist to work with—at least with us. We worked with so many artists that left you wanting. Bing never did. We had a unique way of working together. Look, do you want to ask any questions before we go any further?

MARK: That's what I wanted to know. You had such complicated arrangements. How did he fit into those? Did he listen to demos?

MAXENE: It fit because none of us could read music! I swear to God. When we came in . . . let me start at the beginning. We had started recording for Decca and one day Mr. Jack Kapp called us into his office and said, "How would you like to record with Bing Crosby?" Well, do you know what that felt like? That was like manna from heaven! And so, of course, we all got very excited and nervous about it. At the time we were rehearsing in the apartment of a young man who became our manager and eventually my husband. So we went back to the apartment and started to talk about it with Vic Schoen, who was then also very young. Of course, all nervous talk—"How can we record with him? What's he going to sing? How is he to sing with? What are we going to do, we don't read music?" And it went back and forth and all the nerves came out.

So Jack Kapp, the president of Decca Records, called us and said, "I want you girls to pick out the songs. Whatever you want to do. However, there is one song I want you to do with Bing." And we said, "What is that?" And he said, "Ciribiribin." So we said, "Fine." We learned the song and Vic helped us with the vocal arrangements. Vic did all of the orchestral arrangements, but he'd also help us with the vocal arrangements. Finally we had it down and we called Jack up and said we were ready. Very nervously we were ready.

I should explain a little bit about the setup of the studio because I don't know if you know what the studios were like in those days. Decca had a very large studio, but it was longer than it was wide and the control room had four knobs. You've seen the boards they have today. They go on forever and ever. They had four knobs. That was because they had four mikes. You had a microphone for the brass. You had a microphone for the reeds. And then you had a microphone for the rhythm. And then one mike for the singers. So that meant that Bing and the three of us would work opposite each other. In those days—it was before tape—they had green wax about two or three inches thick. And when they were ready, that's what they made the master from. If you popped a P or made an SSS sound, that would cause that sensitive needle to jump and break the groove. They'd have to take that whole big wax off, set it down, put another one on, and then you started again from the beginning.

This is what happened. I have a picture of that first day with Bing. We walked into the studio and Bing never said a word. He was sitting on the piano. Not the piano bench, but on the piano. But his hat was back a little bit. And his brother Everett was there, who was at that time Bing's manager. So, we didn't know whether we should say hello to him. We didn't know anything. So finally he called Vic over and Vic showed him—played him—the melody, and my sister Pat sang along with it. Vic was a fantastic arranger, but he couldn't play piano. He played with two fingers. From that point on, when we went into a recording date, Bing always said, "Hey, Patty, come over here and show me what we're going to sing." But at that time we walked in and we had a sheet of paper probably about this size [8½ x 11"]. Just one sheet and on it were all the lyrics of the song. But we had the girl type it out so that it did the whole thing of the arrangement. In other words, if Bing started, it would say "Bing" and then the lyrics. And then,if it was Bing and the trio, it would be "Bing and trio" and then the lyrics. If it was Bing and Patty, it would be "Bing and Patty" and the lyrics. But when we got into the second chorus, it would be "Bing and trio" and "dat dat dat dat dat dat" or "reet-a-dee, reet-a-dee, reet-a-dee" or whatever it was that you sang on those days. It would be written out and that's all he got and that's all we had!

We had crazy Joe Venuti on the violin. The greatest in the world. We always worked with a small group. I think we had maybe at most seven musicians, if we did have seven, more in the Dixieland style. Bing started out and, of course, we were mesmerized because there we were singing into a mike and we were looking directly at him singing this way [profile] so he didn't look at us. The other side of the record was called "The Yodelin' Jive." We just did the two sides and it went very fast.

When the date was over, we flew out of that studio. I don't think we said goodbye to anybody. We just flew because we had been so uncomfortable and we were so nervous that maybe the record wouldn't be good and maybe we felt that we weren't good enough. After all, we were pretty new in the business. We talked about it and then we forgot about it. And we thought, you know, that would be the one record we'd make with Bing. But at least in our career, we could say we recorded with Bing Crosby. And, much to our surprise, we each got a gold record. This was Bing's first gold record. So we all got our first gold record!

The interesting thing about this is that Bing was familiar with the Andrews Sisters' sound but did not want to record with us. He told Mr. Kapp, "I don't want to record with the girls." And of course Jack said, "Well, I want you to because they're a hot item" and blah-blah-blah. And for whatever reason we got the opportunity. After that record we made, Bing then said to Jack, "I will record with them at any time they want. They can pick up the material. I want nothing to do with it. I just want to sing with them."

I never could figure out why he didn't want to sing with us, and then all of a sudden one day it was like the light went on in my head. It was because Bing was the

The Andrews Sisters, Bing, and Jack Kapp, the President of Decca Records
Sept. 27, 1943

first laid-back singer. The Andrews Sisters always sang with a real drive and he was afraid of it. But after that [the first recording session] everything was just wonderful. But I still kept Bing in a kind of awe in my mind because to me there never was a singer before Bing, and there's never been a singer since Bing. They can have all the Sinatras they want. There was something about Crosby that was true.

We [the Andrews Sisters] used to rehearse every day. Every day of our lives we rehearsed! When work really got so heavy that we couldn't take the time, we turned over the vocal assignment to Vic Schoen although he never had to write any harmonies because we couldn't read them. But the thing that was so great was the fact that neither could Bing. So we all, the four of us, just sang, and I think that's what made it such a great quartet. It was the fact that we all sang from our hearts. We didn't have to sing through our eyes because [musically] we couldn't read anything. So you just sang how you felt.

We did work with other artists that weren't as compatible. I mean we did a thing with Dick Haymes that was miserable. It was because they weren't all as gracious and as talented as Crosby was. Crosby never—at least you had the feeling—that he never came in saying, "How much do I sing? Well, let's see what the lyrics are." Singers like Haymes came in and wanted to see the lyric sheet first. Then he'd go down and count the lines and if he felt he wasn't getting enough then he'd check off more for himself to sing. To us, the way we made an arrangement was like building a house. It wasn't how much any one person sang, it was what made the record interesting. And of course, when we sang with guests we usually gave them the most because we felt that's the way it should be.

Maybe you don't know this, but Bing's idol was Al Jolson. Bing wanted that tone. He wanted to sing with the deepness that Jolson had. I feel that the Andrews Sisters were very lucky. You know we made the last recording with Al Jolson. The next week he died. We had always wanted to record with Jolson like we had always wanted to record with Bing, but not the same attitude because I don't think we could have taken much of Jolson, who had an ego bigger than the world. But nevertheless, he was very talented. A very talented man.

MARK: How did you pick the key for these recordings?

MAXENE: Well, by this time Vic knew our key. This is the way we would rehearse. We would go in every day and we'd have stacks of music that the publishers would send us at that time. We'd try out songs to see what we liked, and Vic would plunk out the melodies on the piano with his two fingers. We had a very unorthodox way of working, and nobody could understand it, but it worked for us. We'd hit a song and we'd say, "Why don't we do this one?" And then it would take us ten minutes to get the harmonies and everything. I never lost that. I get in my car and if I hear music that I'm attracted to, I'll start whistling or singing the harmonies to it. And I think it's just something you're born with. I hear harmonies to anything. It could be classical, it could be—you know, you've heard, Mark, some people hear bells ringing? I don't hear bells ringing. I hear harmonies.

MARK: I have a question. Did you ever have any song that you put a lot of work into and thought it was

just the greatest thing, and it just really went nowhere? One that you said, "Oh, this is going to be different and all the harmonies are really great" and everything else, and it just didn't . . .

Recorded in 1948—Decca Record 24427

MAXENE: You must be reading my mind, Mark. I love classical music and I've got quite a library of concertos and symphonies. Khachaturian started to become popular in the United States, and I learned about him. My husband was then one of the five largest music publishers in the world, and Lou—his name was Lou Levy—had the rights to the Russian music. They were having problems because the Russians said we're paying nothing. Nothing. So he had somehow worked a deal. Khachaturian was one of the new masters that had come out. I heard a thing called "Sabre Dance." It was with another selection called "The Comedians" that was by another composer. "Sabre Dance" absolutely thrilled me, and I said to him, "Can you get me a copy?" and he said, "Why?" And I said "Because I want the girls to hear it and I want us to learn it." He says, "You're crazy. You'll never be able to sing that song, it's too difficult." That was his mistake. If he hadn't said it was too difficult, I probably would have dropped the thing right then and there. When he said it was too difficult I said, "The copy, please." Well, we didn't have a copy, but we had a record and so I played it for the girls. I played it and played it and played it. And I said, "Look, if we never do anything, what a wonderful vocal exercise this is." So, we started to rehearse it. Vic made a lead sheet—took it off the record. In the meantime, the lyric was written for it. So we learned it. It wasn't really that difficult because it was very rhythmic and that was easier for us. So all three of us said to Lou, "Get Decca to okay it." Now Decca would usually let us pick out our own stuff. They'd never question it. But for something like this that was so unusual, we knew that we were going to have to get permission. So they gave permission. Vic wrote a great orchestral arrangement for this thing. This was taking a classical piece of music and doing it in a feeling of American jazz.

The record companies had one big enemy. His name was Petrillo, and he was the head of the Musician's Union. Just two days before we were to record it, Petrillo called a strike. We were so anxious to do this thing, but we could not use the musicians. A lot of the record companies would go to Mexico and record, but we wouldn't do that. We just felt that that was unethical. So we said, "Well, I guess we'll have to put it off." God knows when Petrillo would call off the strike. The strikes were devastating to your record sales, and sometimes they lasted a whole year, which would mean that you'd never even hear an Andrews Sisters' record or a Crosby record on the air. And so, Lou came to us the day before and says, "I've got a great idea! Do you know the Harmonicats? Nobody has done this. You're going to go in and do 'Sabre Dance' with harmonicas!" We were so anxious to do this record, this song, that we said OK. Those poor guys must have sat up all night learning how to play [the complicated arrangement]. So we got into the studio and recorded it with harmonicas. You've never heard it, have you? It's out there, but nobody has ever heard it.

MARK: Did you do all your recording with Bing in New York? Did you do any in Los Angeles?

MAXENE: The first session was really the only one that we ever did in New York. The rest were all done out of Los Angeles. The studio out there was near the Paramount Studios. It was a converted store, that's all. That's when tape first came in. It's always fascinating to me, when I think of how they record today. I find it very . . . I could use a simple word by saying "nothing." A very nothing. I'll tell you what it is. The music is changing, so maybe what I'm going to be saying is not fair, but I find it very impersonal. And I think it's because—Mr. Kapp used to say this: "Girls don't die of improvements. I think what he meant was nothing is perfect. We were doing a radio show in Chicago and every weekend we had to fly in to New York to record. Decca didn't have any facilities in Chicago at the time. This one particular weekend Patty and I had terrible colds. You couldn't call the dates off, so we went. It was the weekend that we went in and recorded "I'll Be With You in Apple Blossom Time." We usually did four sides. In the beginning we did the two sides with Bing. Later on, we always did four sides with Bing.

We did the four sides. After I heard the test record I started to cry, and I called Mr. Kapp and said, "I've got to see you." I went up and walked in. He was a very gentle man and he said, "Darling, what's the matter?" I was upset when I heard the record and the verse because it sounded like we were out of tune. It starts off with a harp. We were in tune, but the harp was sharp. Nobody explained to me that a harp always tunes up sharp. I didn't know that. Some clarinet players, or you'll find horn players sometimes, a trumpet player, will tune up a little sharp. And so he said to me, "Darling, let me tell you something. You'll never recapture the feel you have on that record." So we never re-recorded it. And Jack

was the one that taught us that no matter what, forget mistakes. If you get a certain feel of a song and you get a certain feel on that record, that's it. It's not the perfection that you have, it's how it comes across when you're listening to it. Jack, recording-wise, was a very smart man. Well, I think he was a smart man otherwise, too, but recording-wise he was a very smart man. And he believed in pairing. He only wanted a small group of artists so he could keep his fingers in the pie. At 50 West 57th, he had his office two floors above the studio, but had the studio piped into his office so that he knew everything that was going on there as far as the music was concerned. Jack just had a feeling that Bing Crosby and the Andrews Sisters would be a great combination. And it proved to be!

Many years later, we had a fantastic financial offer from RCA. We turned it down—and I'm glad we did—because Mr. Kapp had been very fair with us. In the very beginning, after we had the seven hit records in a row, he tore up our one-year contract, gave us a seven-year contract, and then went back retroactive to the very beginning and gave us the same royalty deal that he gave Bing Crosby. So, he was a very honest man and it was a shame because, shortly after that, he died. He was only 48 years old when he died, but he was a giant in the record business.

Decca Recordings by Bing Crosby and the Andrews Sisters

With Vic Schoen Orch. unless otherwise noted:

September 20, 1939
Ciribiribin
Yodelin' Jive
(w/Joe Venuti Orch.)

September 27, 1943
Pistol Packin' Mama
Vict'ry Polka
Jingle Bells (also fluffed take)
Santa Claus Is Comin' to Town

June 30, 1944
Hot Time in the Town of Berlin
Is You Is Or Is You Ain't (Ma Baby)

July 25, 1944
Don't Fence Me In (also fluffed take)
The Three Caballeros

December 8, 1944
There's a Fellow Waiting in Poughkeepsie
Ac-cent-tchu-ate the Positive
(Note: Same session that Bing and Bob Hope recorded Put It There, Pal & Road to Morocco)

June 29, 1945
Along the Navajo Trail
Good, Good, Good

July 3, 1945
Happy, Happy, Happy, Happy Wedding Day (Unissued)
Betsy

May 11, 1946
Route 66!
South America, Take It Away

March 19, 1947
Anything You Can Do
There's No Business Like Show Business
(w/Dick Haymes & Vic Schoen Orch.)

March 26, 1947
Go West, Young Man
Tallahassee

May 29, 1947
The Freedom Train

November 25, 1947
Apalachicola, FLA.
You Don't Have To Know the Language

December 17, 1947
A Hundred & Sixty Acres (also parody version)
At the Flying "W"

April 14, 1949
Wedding Day

May 10, 1949
Twelve Days of Christmas
Here Comes Santa Claus

Nov. 25, 1949
Quicksilver
Have I Told You Lately That I Love You?

February 15, 1950
Lock, Stock and Barrel
Ask Me No Questions

March 24, 1950
Life Is So Peculiar
High on the List

September 7, 1950
Poppa Santa Claus
Mele Kalikimaka

February 1, 1951
Black Ball Ferry Line
The Yodeling Ghost

February 8, 1951
Forsaking All Others
Sparrow in the Tree Top

February 21, 1952
I'll Si-Si Ya in Bahia
The Live Oak Tree
(w/John Scott Trotter Orch.)

September 5, 1952
South Rampart Street Parade
Cool Water
(w/Matty Matlock Orch.)

Maxene Andrews

A Most Gracious Lady

By Mark Scrimger

ARMED with sheet music, album covers, back issues of *Bingang*, two cameras, and a tape recorder, Bob Pasch and I and our wives drove to the Holiday Inn to meet with Maxene Andrews of the legendary Andrews Sisters. Maxene was in Lansing, Michigan for a Town Hall performance and luncheon to raise funds for the Lansing Symphony. Obviously Bing's name can still open a few doors because, with the help of the sponsors of the event, Bob was able to schedule a half-hour interview with her for Club Crosby on the day before her performance.

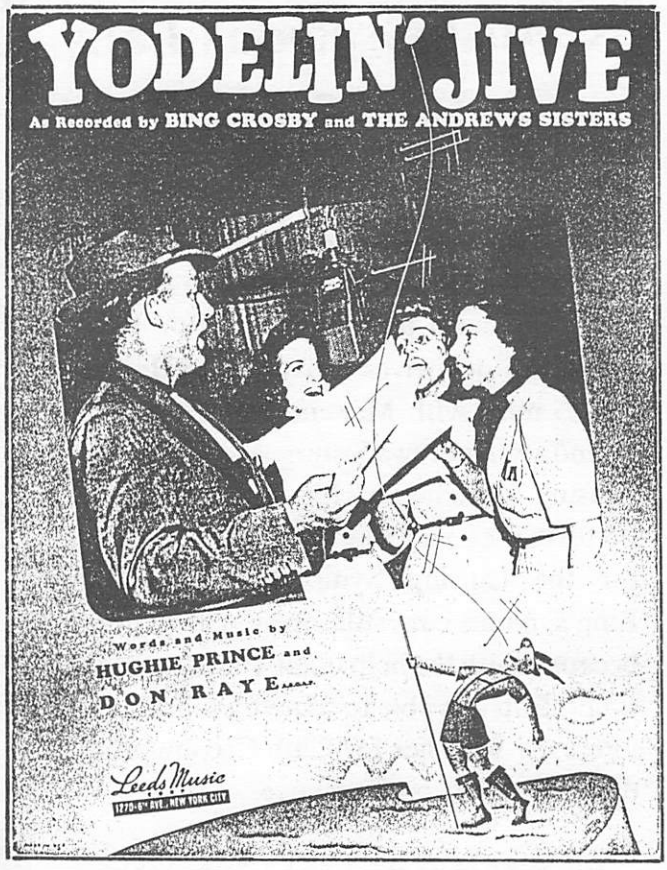
We arrived at the hotel a little anxious, not knowing what to expect or how we would be received. Any fears we had were quickly put to rest, however, when this gracious lady entered the lobby. She couldn't have been more warm and friendly, and she quickly put us at ease by talking with us and telling stories like she'd known us for years.

I think the interview shows the great respect Maxene had for Bing as a person and fellow artist. She seemed genuinely interested in talking about him with a couple of fellow admirers and asked often if she was answering all of our questions. All in all, we wound up spending almost an hour and a half with her that afternoon! Our interview coupled with attending her great performance the next day (where she introduced us from the stage) made for an unforgettable two days and made us all Maxene Andrews fans for life.

Bob Pasch and myself with Maxene the day of the interview.

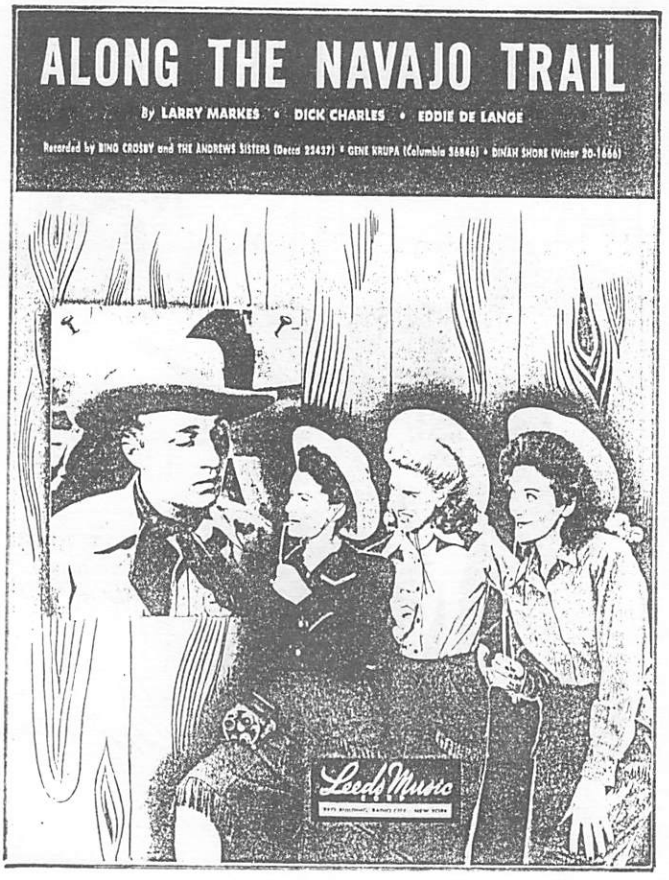
"Honorary" Andrews Sisters Lenora Pasch and Linda Scrimger with Maxene, who joked about finally getting to be the one in the middle!

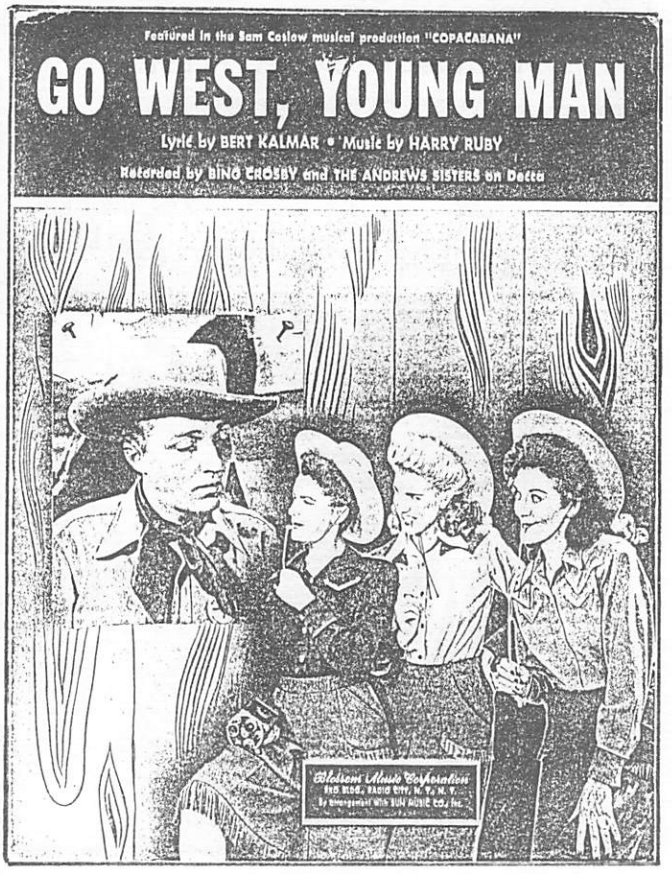
CIRIBIRIBIN
(THEY'RE SO IN LOVE)
Based on the Original Melody
BY A. PESTALOZZA
English Version by
HARRY JAMES and
JACK LAWRENCE
Recorded by
BING CROSBY,
THE ANDREWS SISTERS
with
JOE VENUTI'S
ORCHESTRA
on
DECCA
RECORD
PARAMOUNT MUSIC CORPORATION • 1619 Broadway • New York, N.Y.

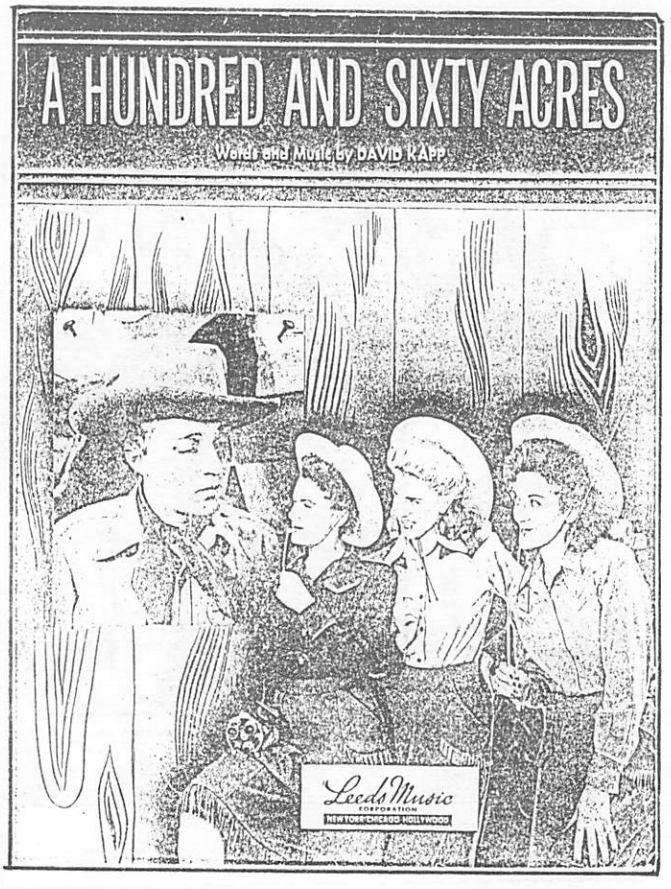

YODELIN' JIVE
As Recorded by BING CROSBY and THE ANDREWS SISTERS
Words and Music by
HUGHIE PRINCE and
DON RAYE
Leeds Music
1270-6th AVE. NEW YORK CITY

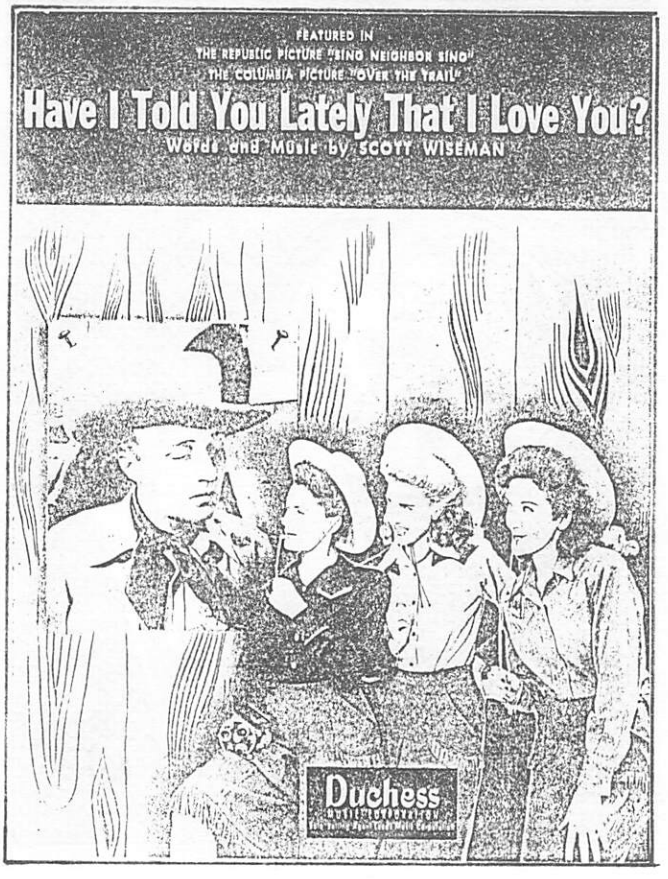
JINGLE BELLS
Words and Music by J. S. PIERPONT
MODERN ADAPTATION BY
PATTY ANDREWS and VIC SCHOEN
As Recorded by BING CROSBY and THE ANDREWS SISTERS
Leeds Music
RKO BUILDING, RADIO CITY • NEW YORK

(There'll Be A)
HOT TIME IN THE TOWN OF BERLIN
(WHEN THE YANKS GO MARCHING IN)
By
Sgt. JOE BUSHKIN
and
Pvt. JOHN DE VRIES
BARTON MUSIC CORP.


ALONG THE NAVAJO TRAIL
By LARRY MARKES • DICK CHARLES • EDDIE DE LANGE
Recorded by BING CROSBY and THE ANDREWS SISTERS (Decca 23437) • GENE KRUPA (Columbia 36846) • DINAH SHORE (Victor 20-1666)
Leeds Music


Featured in the Sam Coslow musical production "COPACABANA"
GO WEST, YOUNG MAN
Lyric by BERT KALMAR • Music by HARRY RUBY
Recorded by BING CROSBY and THE ANDREWS SISTERS on Decca
Bloch Music Corporation

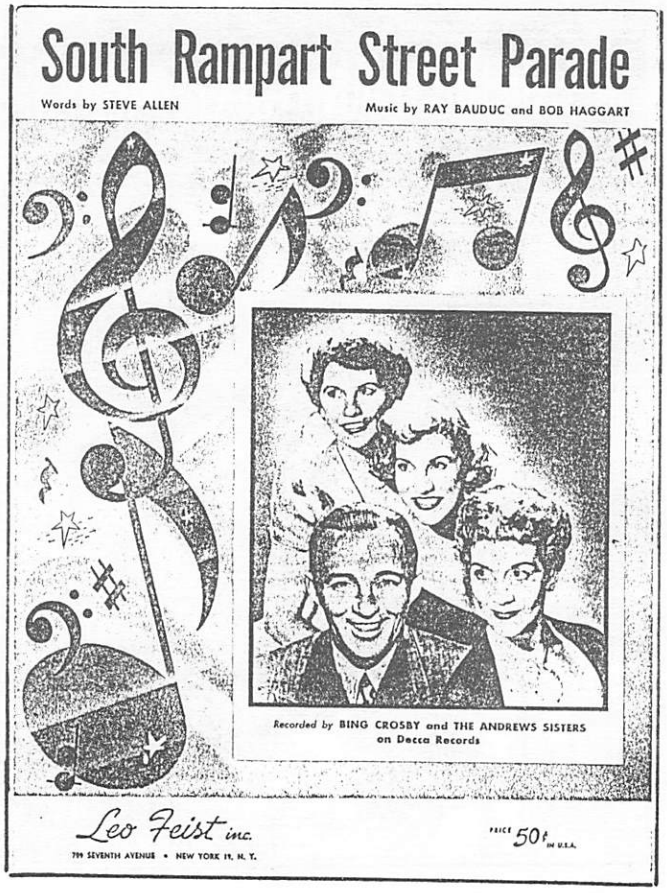

A HUNDRED AND SIXTY ACRES
Words and Music by DAVID KAPP
Leeds Music
CORPORATION
NEW YORK CHICAGO HOLLYWOOD


FEATURED IN
THE REPUBLIC PICTURE "BING NEIGHBOR BING"
THE COLUMBIA PICTURE "OVER THE TRAIL"
Have I Told You Lately That I Love You?
Words and Music by SCOTT WISEMAN
Duchess

APALACHICOLA, FLA.
lyrics by JOHNNY BURKE • music by JAMES VAN HEUSEN
Paramount Pictures presents
BING CROSBY BOB HOPE DOROTHY LAMOUR
and the
ANDREWS SISTERS
"ROAD TO RIO"
A PARAMOUNT RELEASE
BURKE AND VAN HEUSEN, INC. Music Publishers
1619 BROADWAY, NEW YORK 19, N. Y.

You Don't Have To Know The Language
lyrics by JOHNNY BURKE • music by JAMES VAN HEUSEN
Paramount Pictures presents
BING CROSBY BOB HOPE DOROTHY LAMOUR
and the
ANDREWS SISTERS
"ROAD TO RIO"
A PARAMOUNT RELEASE
BURKE AND VAN HEUSEN, INC. Music Publishers
1619 BROADWAY, NEW YORK 19, N. Y.

Recorded by BING CROSBY • THE ANDREWS SISTERS on Decca Records
Hawaii's Way of Saying "Merry Christmas!"
MELE KALIKIMAKA
(Pronounced "Me-lay Ka-lee-ki-ma-ka")
Words and Music by R. ALEX ANDERSON
MERWIN MUSIC CORPORATION


South Rampart Street Parade
Words by STEVE ALLEN
Music by RAY BAUDUC and BOB HAGGART
Recorded by BING CROSBY and THE ANDREWS SISTERS
on Decca Records
Leo Feist inc.
799 SEVENTH AVENUE • NEW YORK 19, N. Y.
PRICE 50¢ IN U.S.A.

Solo 'Sister' brings back memories

Crowd-pleaser Maxene Andrews opens celebrity series

By KAREN DOUGLAS
Lansing State Journal

Lansing Town Hall patrons tuned into a musical treat Monday.

Maxene Andrews, of the once-famed Andrews Sisters, launched the 1992-93 celebrity lecture luncheon series by taking her audience on a music-filled journey down memory lane.

Andrews belted out ballads, conquered the calypso-cadenced "Rum and Coca Cola," and wrought remembrances with the three sister's haunting theme song, "Apple Blossom Time."

The women in the audience sang. They tapped their toes. They lip-synced the songs.

Even the few men in attendance seemed to be enjoying themselves.

"I want you to know that I'm going to be 77 years old on my next birthday," Andrews said, proudly, which brought a hearty applause.

"I know they *knew* I was old," Andrews chuckled, later. "I just didn't want them to think I was 90!"

But age had no bearing on Andrews' near-perfect performance.

They gave her a standing ovation despite a malfunctioning microphone during the first 20 minutes of the show.

On the third interruption Andrews' brown eyes sparkled as she quipped: "Are you sure one of the McGuire Sisters isn't working here?"

Attired in black knit slacks and blouse, topped with a brown jungle-patterned jacket, Andrews reminisced about the struggles her family faced during the Depression. Her father, of Greek heritage, owned a restaurant in Minneapolis; her mother was homemaker and mother to Maxene, LaVerne and Patty.

"We were real poor and didn't have much of anything," she recalled. "LaVerne was always coming home and telling Patty and me to listen to 'The Boswell Sisters,' this wonderful girl's trio from New Orleans.

"Well, LaVerne had this special talent of being able to listen to a tune and being able to go to the piano and play it. Then the three of us would stand around and sing."

The Andrews Sisters began singing together in 1932 and reached one of the high points in their musical career during World War II.

"I will never forget the day in Naples when we were entertaining about 5,000 men in a hangar, all green-ticketed and scheduled to go to the South Pacific," Andrews recalled.

"During the performance, this one officer handed me a small piece of paper and kept insisting that we read what was on it. Finally, Patty unfolded it and read it. It said the war with Japan was over. There was dead silence for a few minutes, then all of a sudden all hell broke loose."

The Andrews Sisters continued to sing together after the war. They recorded more than 2,000 songs and sold more than 90 million recordings; 19 records went gold. In 1964 the trio broke up when LaVerne became ill. She died a year later.

"About 12 years ago, my daughter Linda came to me and told me I was too young to be retired," Andrews said. "I thought about doing different things but nothing sounded real good. And, I couldn't join another harmony group, because I can't read music."

That's when Andrews met Phil Campanella, her talented pianist, and decided to do a one-woman show.

Andrews has had a few setbacks in recent years. She had a heart attack in 1981, quadruple bypass surgery in 1983 and has had two knee replacements.

Though she does little traveling now, she will never stop singing.

"Music has been such a joy, such a blessing to me," Andrews said, wistfully. "I don't know how anyone can get through life without being a part of it."

Special thanks to Betty Lee Wright of Lansing, Michigan for this wonderful performance picture.

THE SONGS

10:00 a.m. Sound check: You're My Everything • Dinah

11:00 a.m. Performance: Bei Mir Bist Du Schön • There'll Be Some Changes Made • When I Take My Sugar to Tea • All of Me • Don't Fence Me In • Ac-cent-tchu-ate the Positive • Remember • Cuanto la Gusta • Where Did the Good Times Go? • Hold Tight • South America, Take It Away • Pistol Packin' Mama • Don't Sit Under the Apple Tree • Rum and Coca Cola • Pennsylvania Polka • Beer Barrel Polka • Boogie Woogie Bugle Boy • I'll Be With You in Apple Blossom Time.

The Plot's The Thing

By the Andrews Sisters

With Maxene at the Typewriter

AS WE promised you last month, this article will explain our method of rehearsing and how we make our arrangements.

Rehearsing is the most important of all; it's something you cannot get too much of. We set each of our days, except one, preferably Saturday, on a schedule. When not broadcasting, we never rehearse less than five hours a day. We get up at ten in the morning, eat breakfast and then take a walk. The walk gives us better and clearer thinking power—necessary to making good arrangements.

No. 2 in a Series

This is the second in a series of monthly articles written especially for SWING by the famous Andrews Sisters, America's most outstanding trio. Last month they told you of their start and the obstacles confronting trios on the way up. This month they tell about their arrangments and rehearsals.

Our rehearsal room is off by itself; its only furniture consists of a piano, three chairs and music galore. LaVerne, being the piano player, has a half dozen tunes set aside that she has previously gone over and which she thinks might be suitable.

We try all songs once and then pick the one we have the most ideas for. We have found in all the hours we've rehearsed that three heads for ideas, good or bad, are better than one. We sing over the first chorus of the chosen tune two or three times until we have everything down pat, and by that time we have developed more or less of a plot for the tune.

When I speak of plot, I mean a story or a definite idea. We never sit down at a piano just to see how many ideas we can put in an arrangement. We build an arrangement like a man building a house. We build a plot or plan before actually making the arrangement, the same as a builder draws a blue print. Don't be misled—we don't draw or write down anything; it's all done mentally. The idea is that, like the man with the house, the musical arrangement must make sense and not sound like a musical jig-saw puzzle, disconnected and liable to distract attention.

LaVerne Andrews
Patty Andrews
Maxene Andrews

Once the arrangement is plotted, ideas come fast and furious, because now we have a foundation on which to build. From there on, the going is smooth except for one very important thing and that is—be commercial. Know that whatever your trio is singing the audience can readily understand it all and will be able to sing right along with you.

We memorize our arrangements as we make them up, thereby eliminating music reading. Occasionally we read lyrics, but that's because we have some 168 up-to-date arrangements, any one of which we are likely to have to do at a moment's notice. With so many songs on the list it's almost impossible to remember all the words.

Any Questions?

SWING readers are invited to write to the Andrews Sisters, in care of this magazine, if they have any questions regarding song treatment, arranging, orchestral fill-ins and similar subjects on which they would like further information.

After we finish an arrangement we continue going over it until we're sure of it, and before retiring at night we go over it once again. In the morning it's the first thing that comes to our minds.

Some days when we have the good fortune to finish an arrangement early we start on another tune of opposite nature.

The songs themselves play an important part in the success of any musical organization. We always make it a point to get up on hit tunes, songs that the man on the street sings. It is also good not to be limited to one style so as not to become stereotyped.

One thing more: It is very important and essential that the musical background emphasizes the trio and does not take attention away from it. In other words, the thing to do is to enhance the trio, not the band.

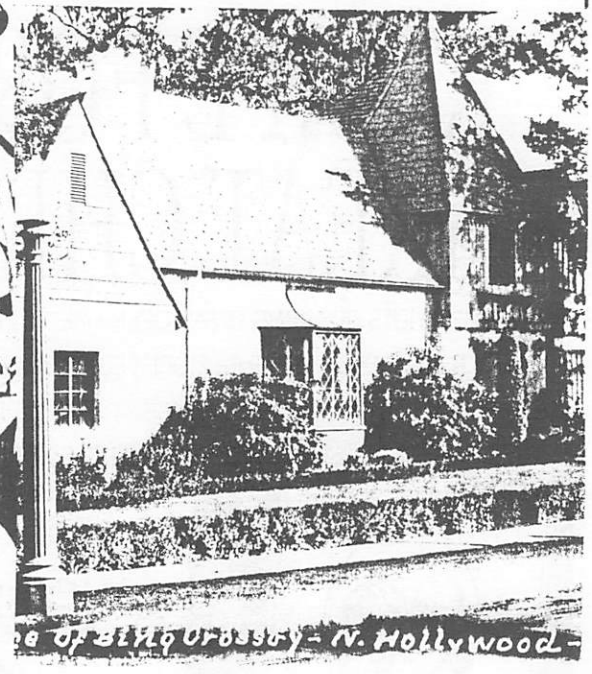
RECIPE FOR A GREAT CHRISTMAS

CHESTNUTS ROASTING ON AN OPEN FIRE . . . AND A HOLIDAY MOVIE IN THE VCR. COULD ANYTHING BE MORE FESTIVE? MAYBE A GREAT COLLECTION OF SONGS—OR A TALE FOR KIDS OF ALL AGES. HERE, SOME TIMELESS TREASURES TO CHOOSE FROM

Toddlers will love to hate the Grinch, the anti-Xmas meanie . . . *It's a Wonderful Life*, *The Gift of the Magi*, and *A Christmas Memory* evoke nostalgia for an America that lives on in our hearts . . . Chirpiest entertainers of all time—Alvin and the Chipmunks . . . Smoothest crooners—Bing Crosby and Elvis . . . Even kids who hate ballet will think that the toy soldiers of the *Nutcracker Suite* are pretty cool . . . No matter how old we are, *Miracle on 34th Street* makes us believe in Santa, while *A Christmas Carol*, strengthens our faith in the power of holiday magic to change even the most Scroogelike among us.

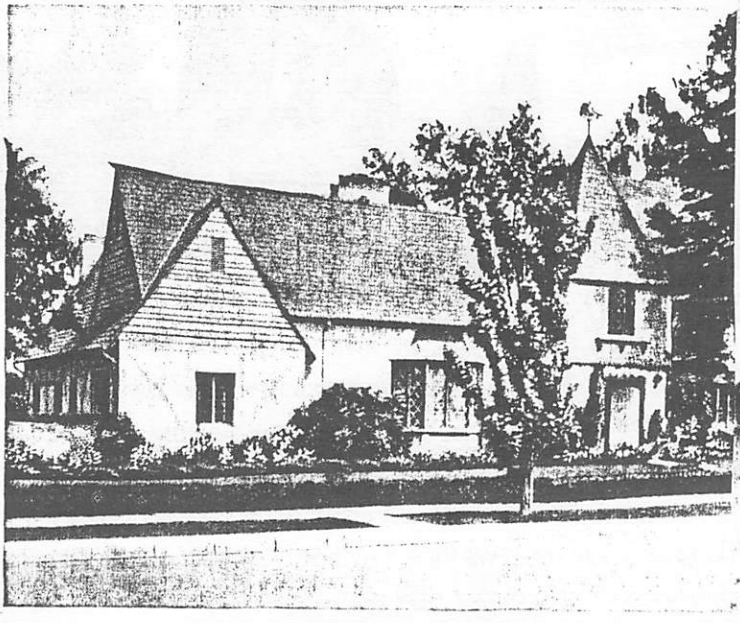
Photos, David Zee

Postcards are from
Mark Scrimger's Collection



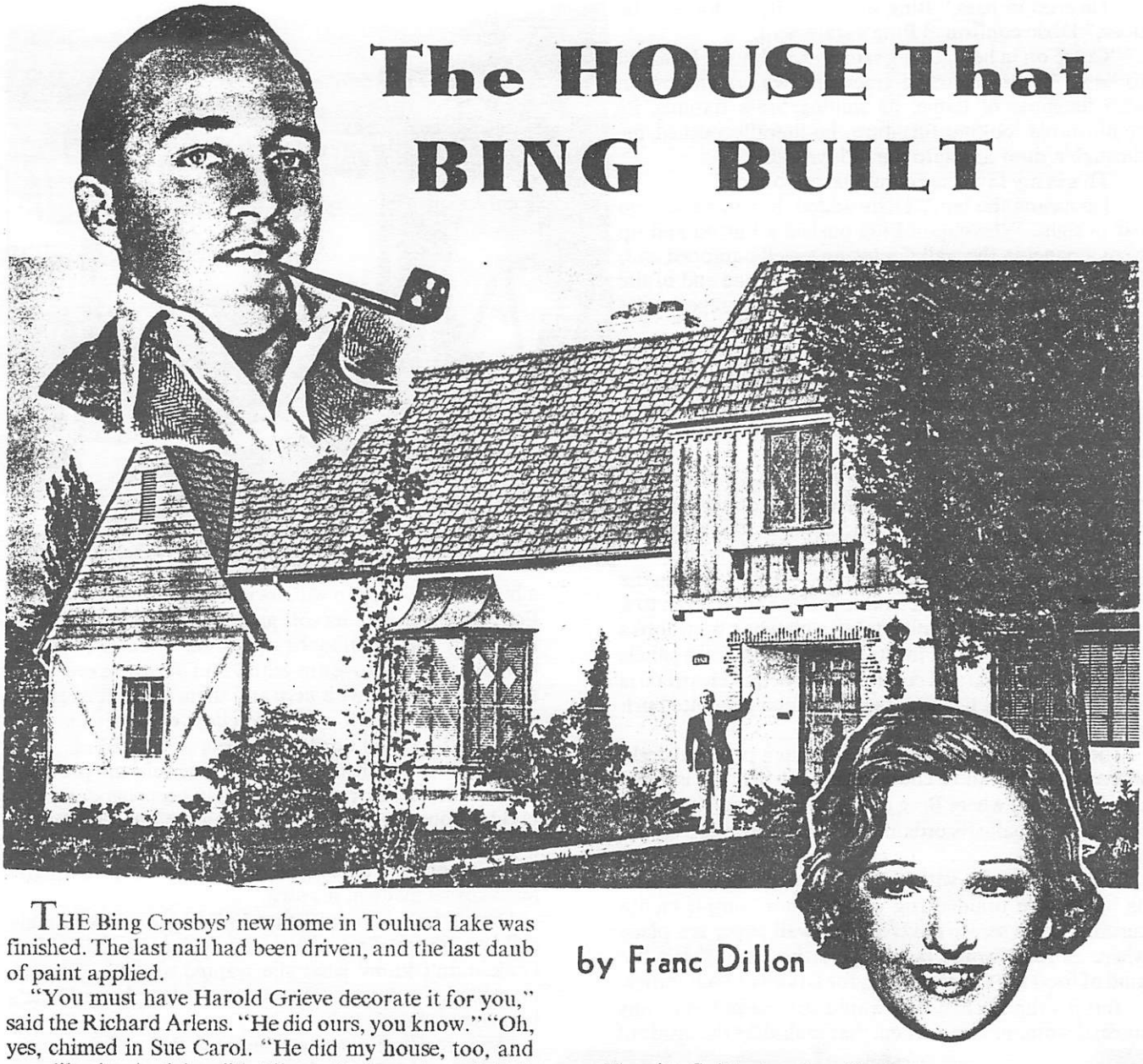
Richard, Joby, and Ricky Arlen with Bing, Dixie and Gary on Gary and Ricky's christening day.

HOME OF BING CROSBY, TOLUCA LAKE, NEAR HOLLYWOOD, CALIFORNIA



Photos are from Gary Crosby's
book, "Going My Own Way"

The HOUSE That BING BUILT



by Franc Dillon

THE Bing Crosbys' new home in Touluca Lake was finished. The last nail had been driven, and the last daub of paint applied.

"You must have Harold Grieve decorate it for you," said the Richard Arlens. "He did ours, you know." "Oh, yes, chimed in Sue Carol. "He did my house, too, and you like it. And he did Lilyan Tashman's and Bob Armstrong's and Ernst Lubitsch's and I don't know how many more."

And so Harold Grieve, good-looking husband of Jetta Goudal, who knows what actresses like because he is married to one, in Hollywood parlance, was assigned to "do" the Crosby home.

"It's just a kids' house," he told me. "The charm of the house is due to its informality, pleasing color scheme and simple, comfortable furnishings, which Dixie and Bing were wise enough to want. When Dixie first came to me she told me she wanted a 'screwy' little house. Bing named a definite sum of money he would spend for the furnishings. But if I found a nice old piece of furniture that I thought would add character to a room, he always relented and insisted upon having it, regardless of cost.

"It's no palace," he added, "just a really comfortable home to enjoy after a hard day's work at the studio. It was fun doing it because Dixie and Bing were so agreeable."

"Furnishing houses is his business, not mine," Bing said. "He wouldn't try to tell me how to sing. I couldn't tell him how to do his business. I told him to go ahead. Now it's finished and we like it."

Finished and furnished it is, down to the last cork screw and rolling pin, and housewarmed with a double christening for the Richard Arlen and Crosby heirs, followed by a hilarious barbecue. The furniture is assuming a "used" look and already Bing has purchased a lot next door and is having a tennis court built for outdoor sports. "We're old settlers of Toluca Lake now," Bing said, as he drove me out to show me "the little cottage."

"Look at it!" he exclaimed proudly, as we drove up in front of the house and, to my surprise, whizzed right by. Suddenly he turned around in the middle of the block and proceeded slowly back. "Now you can see it from this side," he said and his face beamed. "Cute, isn't it?" He stopped the car at the door and ushered me in.

Dixie told me afterward that he always drives by the house first so he can see it twice.

He called Dixie and she came running down the stairs, explaining that she had been playing with the baby.

"Where is he?" Bing demanded. "Let's all play with him," so the baby was brought downstairs and exhibited and made to laugh.

"He cries in bass," Bing said proudly. "Honestly he does," Dixie confirmed Bing's statement.

"Come on in here," Bing said and, although I wanted to linger in the attractive green and white living room with its spots of flame; its shining brass fixtures; its comfortable looking furniture, he literally pushed me through a door and into the "Playroom."

"This is my favorite room," he announced.

"He means the bar," Dixie added, but there was no bar in sight. Whereupon Bing pushed a button and up went a panel in the wall disclosing a well-equipped and, I might add, a well-stocked bar, built in one end of the room. "You see, we kept the lid on until the repeal went into effect," Bing informed me.

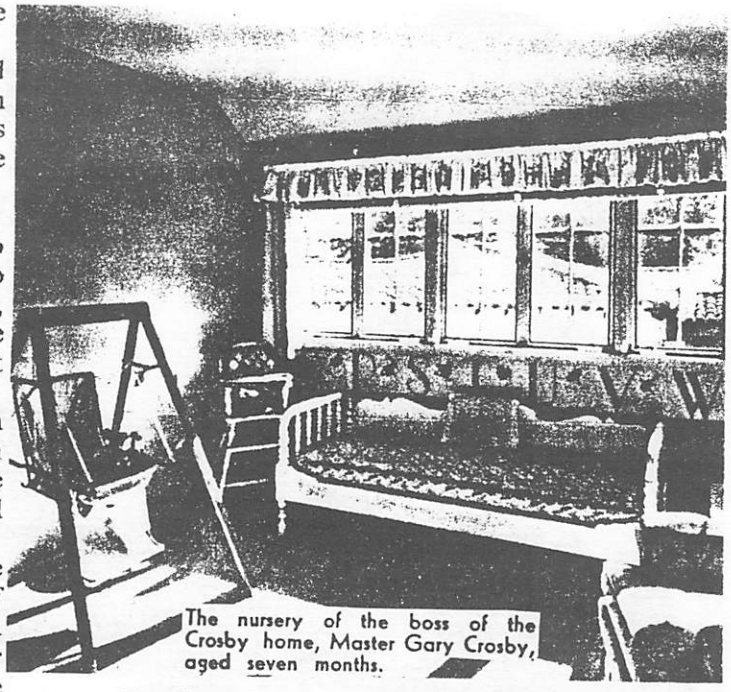
The bar is papered with covers of sheet music which have Bing's picture on them. "Looks like I'm stuck on myself," he said. And one gathers that there was one little item of decorating that didn't meet with his full approval.

The white glazed chintz curtains at the windows have music stenciled on them and there is an atmosphere of relaxation in every chair and divan in the room. A fireplace adds a note of cheer and there are low tables for games and smoking accessories galore. Everything in the house has a sturdy, unbreakable look about it, even to a huge lamp on a heavy pine table which has what looks like a brass coal bucket for its base. The walls are panels of pine wood in natural color. The carpet, of clearflax, is good looking but not so expensive that a cigarette burn would be a tragedy.

The den, adjoining the playroom, has a practical desk, shelves of books and a comfortable day bed and is a real business office where Bing can (and does) sign lucrative contracts to make records and pictures and sing over the air.

The dining room, with its Yorkshire cottage furniture, its handmade braided rug on the floor, simple chintz curtains and a screen covered with wall paper is a place where all food would taste superlative. And that's the kind of food the Crosbys have, for Dixie is a Southerner.

But it's the kitchen that would stir the pulses of any normal woman. The kitchen, that looks like the inside of a big yellow saucepan with its yellow tiled walls from the floor to the ceiling; its soft green linoleum on the floor; its yellow tile drainboard and sink. Even the electric refrigerator and stove are yellow and of course every pot and pan is yellow with here and there a touch of green. And the final touch is in the yellow organdie curtains with hand-painted borders of beets and radishes.



The nursery of the boss of the Crosby home, Master Gary Crosby, aged seven months.

"My father built the house," Dixie told me proudly. "Ever since I can remember it has been his dream to build a house for me. He built one for himself and my mother first and that made him more anxious than ever to build ours. You see he wanted to correct all the mistakes he made in his own."

Dixie's father learned that building a house for his child was more of a problem than he had bargained for. Dixie didn't know what she wanted and Bing wasn't interested. In desperation he would telephone Dixie's best friend, Sue Carol.

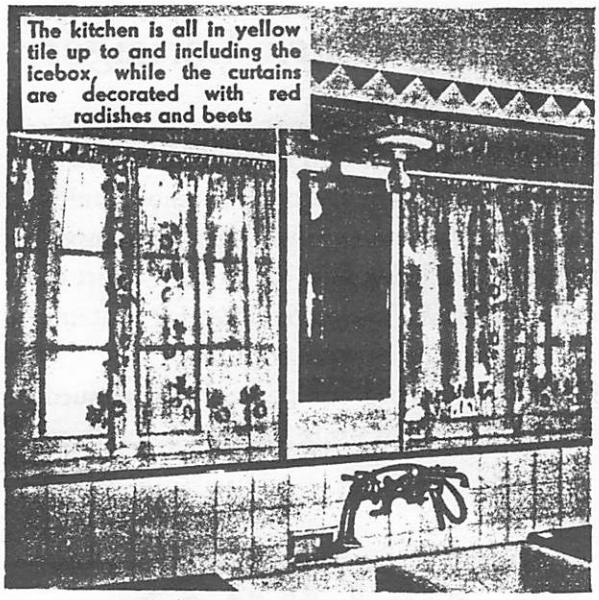
"Will you find out," he would ask Sue, "if they want natural wood walls in the playroom or do they want it papered? And please, Sue," he would add, "find out about the niche for the radio, the nursery" and on and on about this and that. And Sue would go first to Dixie and then to Bing to find out.

Upstairs there is a master bedroom with dressing room, shower, bath, the baby's suite and a guest room.

The baby's suite consists of a nursery, with its amusing ABC frieze around the wall; its twelve windows to let in plenty of sunshine; its white carpet on the floor and white furniture, and looks like a cake box. Adjoining it is a bathroom, a pantry, which is equipped with an electric refrigerator and stove just for the baby, a roomy cedar closet with hangers, shelves and drawers, and, adjoining that a separate sleeping room. Both the nursery and sleeping room for the baby are blue and white.

In the master bedroom is a huge four-poster bed. Dainty and practical with its spread and pillow covers of washable white dotted Swiss, over pink, blue and white chintz. The same materials are used at the windows, but the chaise-longue and easy chairs are upholstered in chintz with a pink background. The carpet is an off-

The dining room is pink and blue with the Yorkshire cottage chairs covered in pink and blue plaid linen



The kitchen is all in yellow tile up to and including the icebox, while the curtains are decorated with red radishes and beets

white, almost beige.

Now that the newness has worn off the house, the Crosbys have discovered they haven't enough closet and dressing room space and so additions are being built which include a dressing room for Bing, a gymnasium and a closet.

"Bing has to hang his clothes in the guest room closet now,"Dixie explained.

"We were going to have a little house," Bing added. "Just a little place where we could live when we are in California and my parents could take care of when we were away. But it kept growing. Someone said we should have a den so we added a den. Then someone else said we should, by all means, have a recreation room, so we added a recreation room. We became so involved in playrooms and dens that we forgot all about closets. But it was fun."

Usually when you enter a home you don't have to look for the radio but in this house, where one would expect a radio to be an important part of the furnishings, I couldn't find it. Due to the ingenuity of Mr. Grieve, it is hidden away in a cabinet that looks like the hiding place of the old Crosby will. It is a beautiful maple cabinet with glass enclosed shelves above for books. It also houses a phonograph.

Another attractive feature in the living room are the frames containing old music which, according to Mr. Grieve, are very good decoration, "and much more interesting than just a framed picture."

"The decorative value of living greens appropriately used, is shown on the living room mantel, bedroom fireplace, in the library and on the hanging shelf in the upper hall."

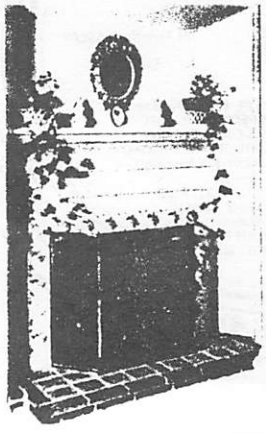
Dixie Lee Crosby reveals how genuinely successful the house is. "Bing sits and sits and sits," she says. People call up and want us to go out and Bing says to tell them to come over here. He won't go any place. He loves this place so much."

And it is true that recently Bing turned down more than $5000 a week to make a personal appearance in the East because he wanted to stay in his new home.

* * * *

This 1934 article from an unknown magazine was sent to us by Caroline Dawson. The type was reset on our computer with no editorial changes. Not all of the pictures in the original article were reproduced.

The curtains of the library are covered with musical notes and little Gary sings bass already!



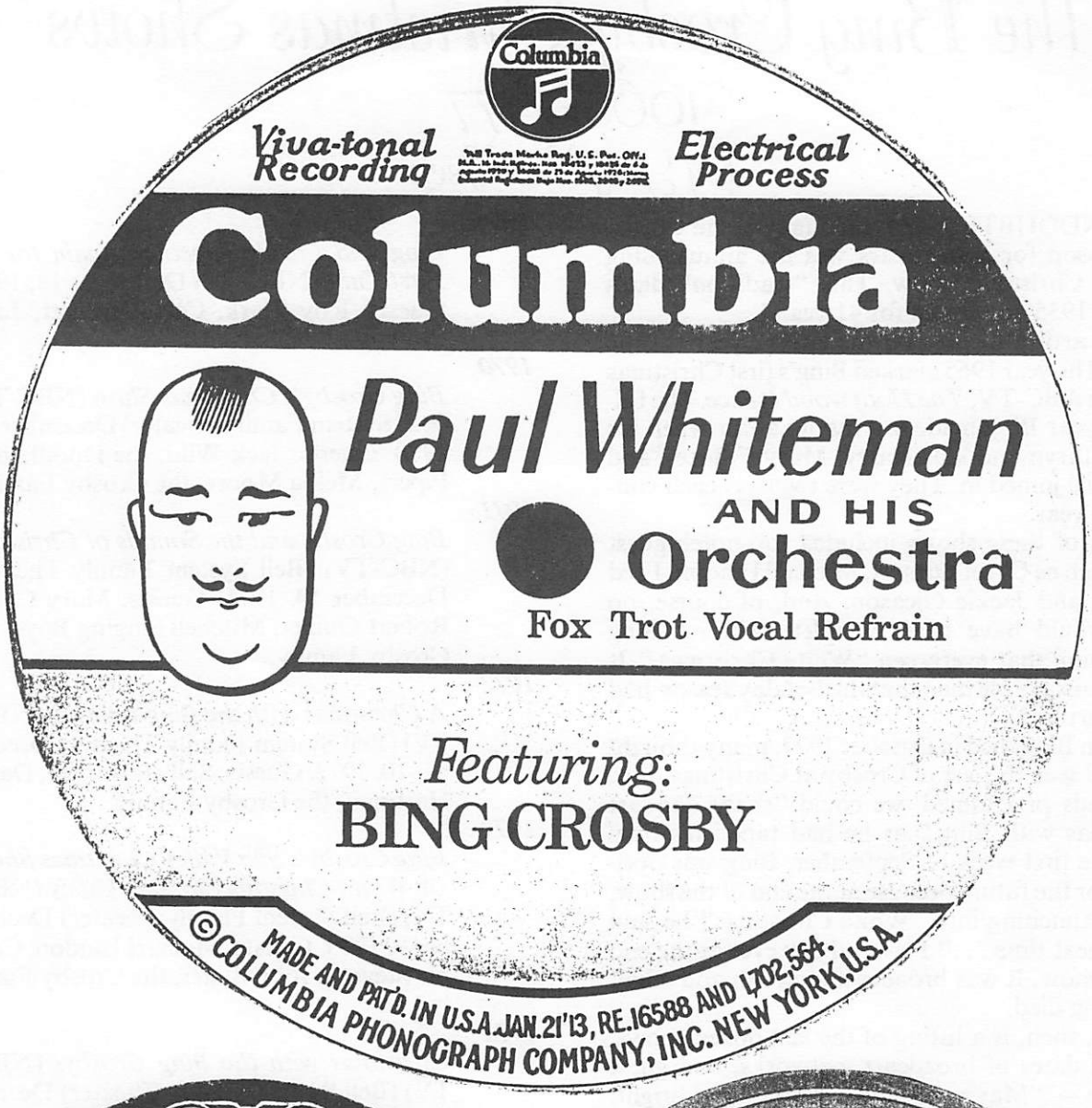
The master bedroom fireplace has a chintz pattern tile around it and pieces of old china and trailing green ivy decorate the mantle

Dixie Lee Crosby and her best friend, Sue Carol, in the Crosby bar which is papered with Bing's song hits

Look for the Crosby Label By Mark Scrimger

In this article we'll take a look at several interesting Bing Crosby record labels. The two LP's whose A and B side labels are pictured below were sent to radio stations by Decca to promote multi-album Bing Crosby releases. The sample copy record for the 5-LP *Musical Autobiography* is stamped with the first side of the first LP in the collection and with the second side of the fifth album—sort of a Reader's Digest condensed version of Bing's recording career. The *Hollywood Sampler* LP contains one song from each of the 15 regular albums released in the *Bing's Hollywood* series.

The three labels on the facing page are examples of when record companies who reissued collections of Bing's early recordings sought to add to the nostalgic mood by using facsimile labels from the original 78's as part of the packaging.


Columbia
Viva-tonal Recording
Electrical Process
Columbia
Paul Whiteman
AND HIS
Orchestra
Fox Trot Vocal Refrain
Featuring:
BING CROSBY
MADE AND PAT'D. IN U.S.A. JAN. 21'13, RE. 16588 AND 1,702,564.
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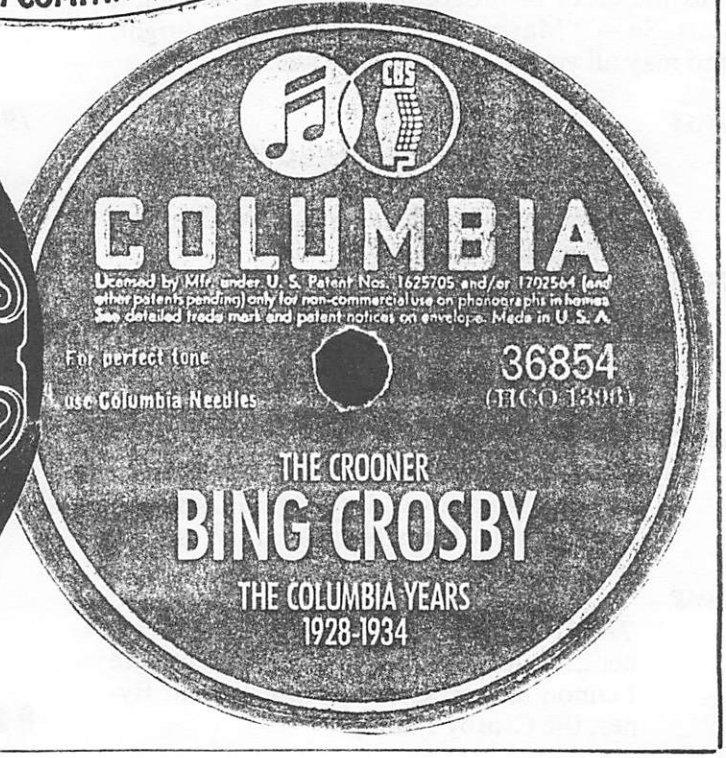
VE
Orthophonic Recording
"HIS MASTER'S VOICE"
VICTOR
Side 2
Vintage Series
LPV-584 (APRM-6630)
Wrap Your Troubles in Dreams
Bing Crosby
1 I Surrender, Dear
2 Wrap Your Troubles in Dreams (And Dream Your Troubles Away)
3 Just a Gigolo
4 One More Time
5 Thanks to You
6 I'm Gonna Get You
7 I'm Through with Love
8 Just One More Chance
VE


CBS
COLUMBIA
Licensed by MPI under U. S. Patent Nos. 1625705 and/or 1702564 (and other patents pending) only for non-commercial use on phonographs in homes. See detailed trade mark and patent notices on envelope. Made in U. S. A.
For perfect tone use Columbia Needles
36854
(HCO-1398)
THE CROONER
BING CROSBY
THE COLUMBIA YEARS
1928-1934

The Bing Crosby Christmas Shows
1965-1977
By Greg Van Beek

UNDOUBTEDLY a highlight of the Christmas season for many years was the annual Bing Crosby Christmas show. This "tradition" dates back to 1935 and lasted for 41 years!

This article focuses on the last 12 years of the shows. The year 1965 marked Bing's first Christmas show on ABC-TV, *The Hollywood Palace.* The following year Bing made it a family affair when his wife Kathryn and kids Harry, Mary Frances, and Nathaniel joined in. They were regulars each consecutive year.

Each of these shows included top-notch guest stars, such as Carol Burnett, Michael Landon, Fred Astaire, and Jackie Gleason. And, of course, no show would have been complete without Bing performing that evergreen "White Christmas." It was unmistakable then that the holiday season had indeed arrived.

When Bing died in October 1977, many thought they had seen the last of Crosby at Christmas. But, as the ads proclaimed, we could "share one last Christmas with Bing," as he had taped his final show the first week of September. Bing was optimistic for the future because at the end of the show, before launching into "White Christmas" he said "Until next time . . ." Few had dry eyes at the end of that show. It was broadcast a month and a half after Bing died.

Here, then, is a listing of the last dozen shows, plus the dates of broadcast, networks, and guest stars. So — "May your days be merry and bright, and may all your Christmases be white"!

1965

The Hollywood Palace (ABC-TV) December 15, 1965. Hosted by Bing. Guests: Fred Waring and His Pennsylvanians, Dorothy Collins, Harry Crosby.

1966

The Hollywood Palace (ABC-TV) December 24, 1966. Hosted by Bing. Guests: Kate Smith, Cyd Charisse, Bob Newhart, the Crosby Family.

1967

The Hollywood Palace (ABC-TV) December 19, 1967. Hosted by Bing. Guests: The King Family, Louis Nye, Adam West, the Crosby Family.

1968

The Hollywood Palace (ABC-TV) December 21, 1968. Hosted by Bing. Guests: The Lennon Sisters, Glen Campbell, John Byner, the Crosby Family.

1969

Bing and Carol: Together Again for the First Time (NBC-TV) December 18, 1969. Guests: Roy Clark, Carol Burnett, Juliet Prowse.

1970

Bing Crosby's Christmas Show (NBC-TV) (Bell System Family Theater) December 16, 1970. Guests: Jack Wild, the Doodletown Pipers, Melba Moore, the Crosby Family.

1971

Bing Crosby and the Sounds of Christmas (NBC-TV) (Bell System Family Theater) December 14, 1971. Guests: Mary Costa, Robert Goulet, Mitchell Singing Boys, the Crosby Family.

1972

A Christmas with the Bing Crosbys (NBC-TV) (Bell System Family Theater) December 10, 1972. Guests: Sally Struthers, David Hartman, the Crosby Family.

1973

Bing Crosby's Sun Valley Christmas Show--A White Christmas in Sun Valley (NBC-TV) (Bell System Family Theater) December 9, 1973. Guests: Michael Landon, Connie Stevens, John Byner, the Crosby Family.

1974

Christmas with the Bing Crosbys (NBC-TV) (Bell System Family Theater) December 15, 1974. Guests: Mac Davis, Karen Valentine, the Crosby Family.

1975

Merry Christmas, Fred, from the Crosbys (CBS-TV) December 3, 1975. Guests: Fred Astaire, the Young Americans, the Crosby Family.

1976

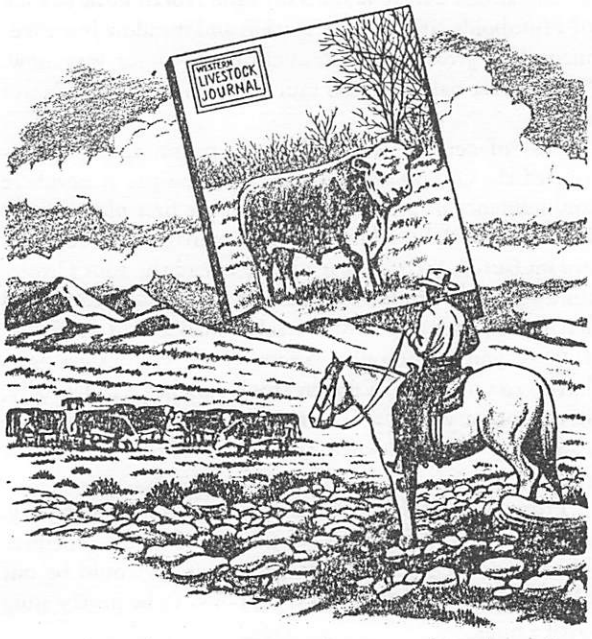
The Bing Crosby White Christmas Special (CBS-TV) December 1, 1976. Guests: Jackie Gleason, Bernadette Peters, the Crosby Family.

1977

Bing Crosby's Merrie Olde Christmas (CBS-TV) November 30, 1977. Guests: David Bowie, Twiggy, Ron Moody, Stanley Baxter, Trinity Boys Choir, the Crosby Family.

Prime, Choice and Baloney

By JOHN CHOHLIS



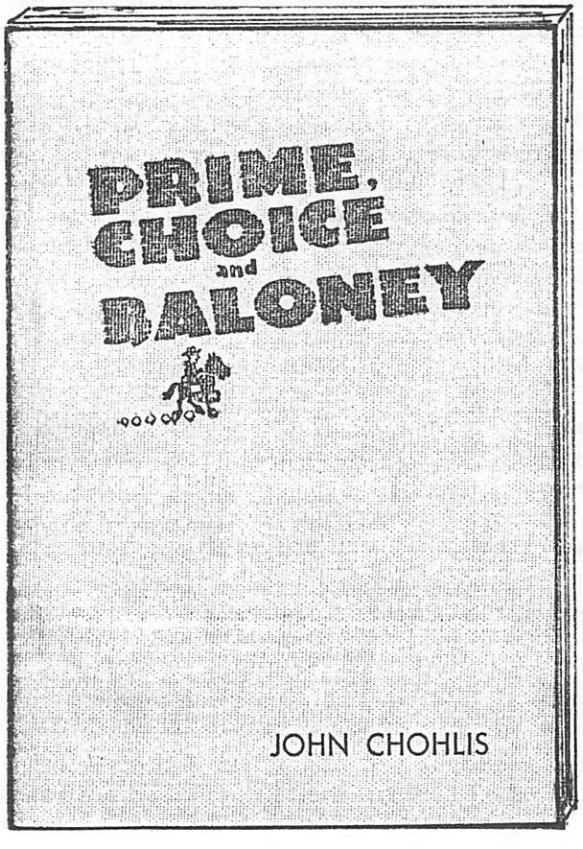
Illustrated by
CHARLIE PLUMB

FOREWORD

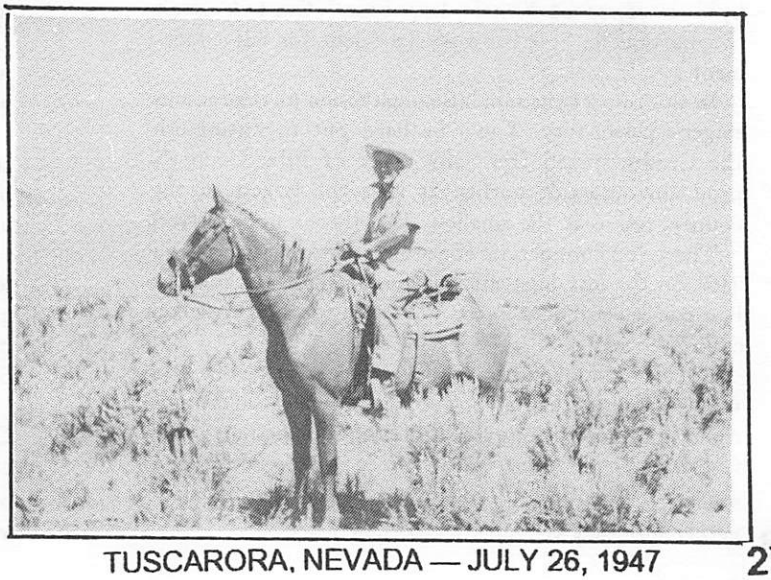
John Chohlis has written quite a book here — interesting, decisive, laced with humor, and reflecting the pleasant personality which is a feature of this knowledgeable young man. It's curious an Easterner — a Clevelander too — can see and can indicate to us things about our great West and our cattle industry that we have never noticed before. Comes of being objective, I suppose, and of having an active curiosity and an imagination to match. Mr. Chohlis is singularly gifted in both respects.

I am glad he came West to atone for the misdeeds of another Cleveland boy — a fellow named Bob Hope — who is, as you might know, a sheepman.

—Bing Crosby, Hollywood
Calif, October 18, 1955



This 1955 book by John Chohlis, a writer for the *Western Livestock Journal,* contains a feature article about Bing's Nevada ranching operations—a subject that has never really been covered in any great detail before. Added to the article are interesting pictures taken at the ranch which came from the 1981 Crosby auction. M. S.



BING CROSBY — NEVADA COWMAN

As opposed to Bing Crosby's legendary easygoing, relaxed and dishrag-limp manner, his Elko County cattle ranch in Nevada is a place where the pace is quick, tough and conducive to physical fatigue. In short, everyone works. And that includes the four Crosby sons who spend most of their summer vacations there under the no-nonsense tutelage of Ranch Manager John Eacret and the no-lolligagging rule of Papa Bing.

So much has been written and said about Crosby, certainly one of the best-liked celebrities in the land, that he has actually become a national, if not world-wide, institution. Some say, "He's a guy who's fallen up-hill all his life." If you read his autobiography "Call Me Lucky"*—a highly entertaining and readable tome, by the way—you would find this claim almost indisputable. In plummeting upward he has defied gravitational law and dealt a stunning blow to the Horatio Alger cult. Bing has made hash of their hero and knocked America's pet success legend galley-west.

Other students of the Crosby saga, perhaps convinced they can do as well, say he is a man who's made a fortune portraying (and being) himself on the screen and over the air. But the thumbnail appraisal I like best was made by a reviewer of "Little Boy Lost," Crosby's latest cinema vehicle: "He has a special talent for self-effacement . . . "

In this respect the ranch is an extension of the famous singer's personality. You'd be hard put to distinguish the Crosby spread from any other of Elko County's good cow-and-calf outfits. It isn't the largest in the county, nor is it the smallest. But there's none better.

The 3,500 commercial Herefords that carry his brand (PX on the left hip) are long on quality. It's not the best commercial herd in the West. But it's a pretty good country herd.

Ranch headquarters is so devoid of extravagant and fancy trappings that any group of monastics could move right in without doing a stitch of remodeling. Quite frequently, first-time visitors do a double-take when they roll up to the ranch buildings. They aren't altogether sure they've come to the right place.

It may be that Bing and his ranch manager have leaned over backward to escape any possible stigma of having "duded up" the place. There isn't a barn to be seen anywhere on the property, a fact which astounds the crooner's tenderfoot Eastern friends. Native meadows are still native. The ranch's irrigation water, tumbling off the "back door" Independence mountains, is probably the only moving thing that matches Crosby's casualness. It meanders lazily through myriad irrigation channels before it spills into the North Fork branch of Humboldt river. But irrigation and meadow improvements for greater hay production are under way now. "You never can have too much hay in Nevada," Eacret says.

Fear of censure is not the only reason that has prevented the Crosby ranch from taking on the atmosphere and opulence of a country club. In the first place, profit is the yardstick by which all ranch management decisions are measured. Second, it is a place where the four Crosby sons — Gary, Philip, Dennis and Lindsay — can (and have) acquired the kind of self-reliance and resourcefulness you commonly expect from youngsters who have grown up on Western stock ranches. And finally, it is a place where a celebrity of Crosby's prominence can enjoy that bedeviled fraternity's rarest privilege—privacy.

Profit is the primary motive as a matter of necessity. A 3,500-head, 25,000-acre outfit would be an expensive plaything, even for Crosby. Moreover, it would be out of character for a man who's supposed to be pretty snug with a buck.

Even though the Bureau of Internal Revenue looks upon Bing as one of its chief assets, his ranch is no monument to "capital gains." He was in the cattle business long before Congress tax carpenters nailed that provision to the tax structure. He started 20 years ago with a small ranch near Descanso, Calif. In 1943 he abandoned that for a larger one in Elko County where he has since become an unvarnished and faded-and-patched-Levis cowman of the first order.

Why did he get into the cattle business? Here is the way Crosby answers that question.

"I have always liked the cattle business," he says. "And I liked the country and people in Elko County. With four growing boys it seemed like a good idea. My aim was to develop a practical commercial operation where the boys could learn the business from the ground up; where they could develop an equity in a good ranch if any of them want to stay in the business."

Everything you see at the ranch—the land, buildings, equipment, personnel and cattle — points unerringly in the direction of Bing's goal: a practical commercial operation.

Although caught in the middle of haying, their busiest season, Crosby and Eacret courteously consented to a question-and-answer period about ranch operations. It might surprise WLJ readers—it did me—to learn that Bing himself answered 95% of the questions.

His present outfit is the third one he's owned in Elko County. His first ranch lay along the Humboldt river east of Elko, the county seat. He sold that in 1945 and immediately bought another spread in Independence valley near Tuscarora. He sold that in 1947 when he

learned that Newt Crumley wanted to sell his outfit, one that Crosby and Eacret had long coveted. Bing bought it pronto.

His present ranch (the Crumley purchase), 60 miles north of Elko, was once five separate ranches. It contains 25,000 acres of deeded land and an unknown expanse of National Forest and Taylor land on which he holds grazing permits. Nearly 6,000 acres of the 25,000 are irrigated native meadows. Some 5,000 acres of this meadow is hayland. Here the ranch's yearly requirement of "wild" hay is mowed and stacked. Crosby cattle graze the remaining 19,000 acres of sagebrush-grass in the spring and fall. Much of this range is used in conjunction with National Forest and Taylor grazing allotments.

Ranch grazing permits allow Crosby to run 1,200 head on the Humboldt National Forest from June 16 to Oct. 15. The rest of the herd ranges on Taylor land from April 1 to Oct. 31. In addition, several hundred heifers are grazed on leased pastures near John Day, Ore., and on ladino clover fields near Dixon, Calif.

Elko County winters are cold and long. Elevation at the Crosby ranch is 6,400 feet, which makes the winters there colder, longer and tougher. Forty-below temperatures are not unheard of and 20-below days are rather common.

Winter feeding on the Crosby ranch begins about mid-December and continues until late March, a circumstance that makes the haying season the most important 60-day period on the ranch calendar. Bing and Eacret figure on one and one half tons of hay per head to winter the herd properly. Everything, except weaned calves and bulls, goes through the winter on a straight diet of wild hay. In addition to their hay diet, calves and bulls are fed a 2-lb.-per-day ration of corn and protein cake.

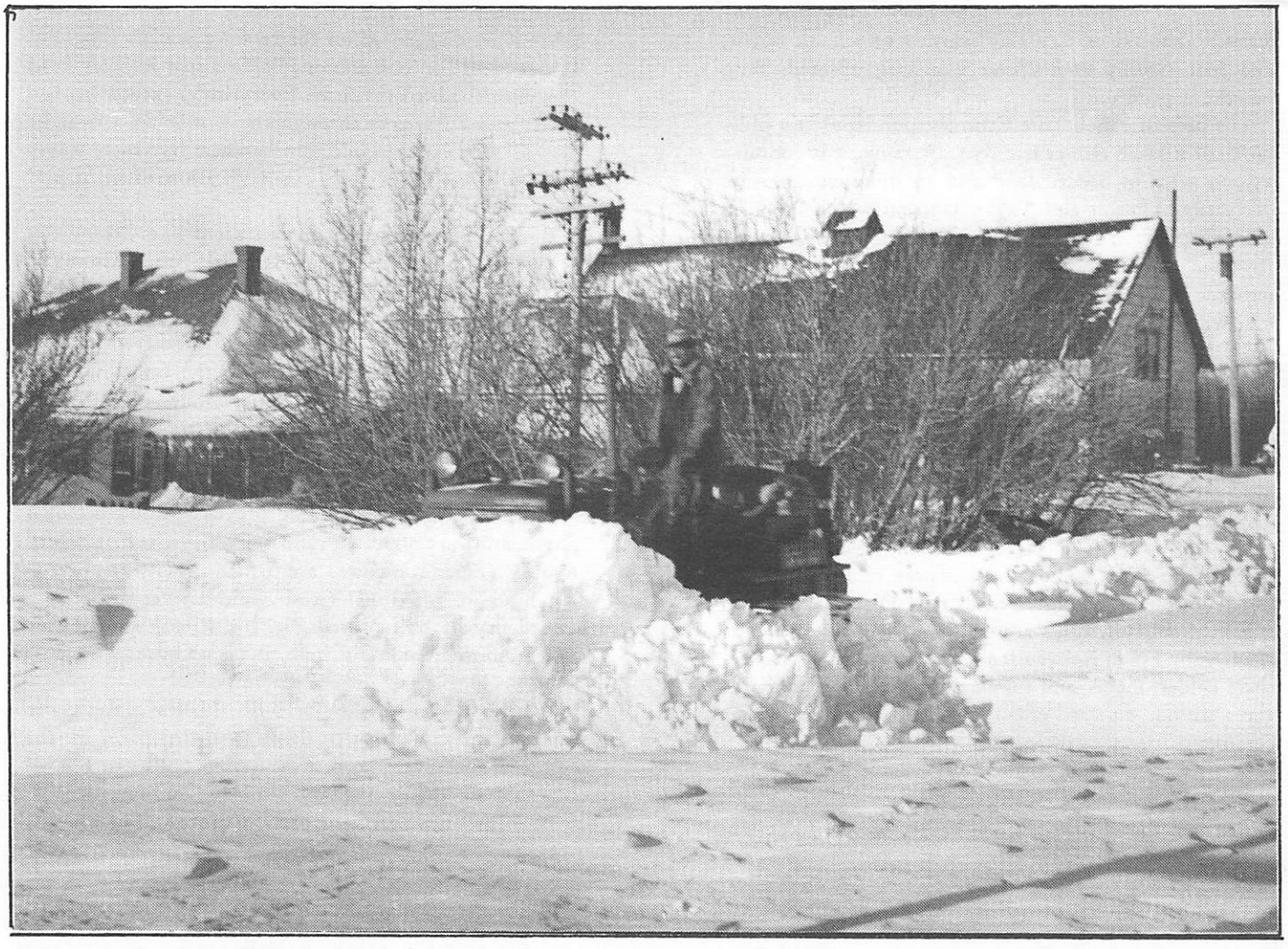
Ranch experts classify an operation like Crosby's as a typical Intermountain cow-and-calf setup. Cows are turned out on range pastures in early April, soon after they begin calving. Steers, replacement heifers and a smaller herd of cows and calves are summered on National Forest ranges. The bulk of the breeding herd ranges over several hundred square miles of unfenced public domain—Taylor land—in common with cattle from neighboring ranches owned by Bill (Manteca-Fed-Beef) Moffat, Tim Doheny, Michael Darling, Manuel Vega and Dr. Arnold Stevens, Bing's personal physician who caught the ranching bug from his patient.

Bulls (6 per 100 cows) are turned in with the breeding herd in mid-June. Crosby and Eacret are strong for plenty of bull power. "In the stretch of country we run in we need lots of bulls. It's good business because it means bigger calf crops," Eacret says.

Where does Crosby buy his bulls? He leaves this chore up to Eacret, who buys them in many parts of the country, wherever the best registered bulls can be had for the least money. He buys about 50 each year.

Fall roundup starts in early October. The herd is

LINDSAY AND BING



brought in and distributed through the hay fields for cleanup duty, grazing regrowth and uncut patches of meadow until snow starts flying for keeps. Calves are weaned in late November. Percentage-wise the Crosby ranch weans better than 75 calves for every 100 cows turned out in the spring. Cows, calves and replacement heifers are grouped separately, and into smaller herds, for wintering. Some winter bunches number as high as 400 head but most are smaller, 100 to 150 head.

The ranch holds two major branding bees each year and, in keeping with Western tradition, the neighbors share in the fun and labor. Spring branding is done just before the herd is turned out on the open range. And the branding fires are rekindled again in the fall when all the cattle have been gathered. Eacret gives calves a double shot of blackleg vaccine. Calves get their first hypodermic jab at branding time and another in February when they are dehorned.

Bing's beef factory sells most of its market beef in the fall as long yearling feeder steers averaging 650 to 700 lb. This is also the time that the young cows on leased pastures in Oregon and California are sold. Crosby says California buyers put these steers and heifers into feedlots for 90 to 120 days, fattening them for packing-house buyers. Old cows and dry cows are sold in the fall, with many of the "drys" going as "killers."

In a continuous effort to improve beef production and herd quality, Crosby and Eacret have set up a rigid culling program. The man in charge of this is Jim McDermott, the cow boss.

"Jim is one of the most valuable men on the ranch," Crosby says. "He's got a lot of cow sense and a wonderful memory. Keeps tab on all the cows when he's out riding the range, and when they come in the fall he has the culls all picked and proceeds to cut them out of the herd. He knows instinctively when they have reached their productive peak. And some of his 40 years of cattle know-how has rubbed off on the boys, who have learned to work and handle cattle from him."

Heifers are bred to calve as 3-year-olds. And there is a culling procedure in force at this, the beginning point of a cow's productive life. If a heifer's first calf does not measure up or if she is a poor milker she is sold for beef the following fall.

Cattle are winter fed right on the hay meadows from nearby stacks by a team of three men. Wild hay, stacked loosely in stacks of 40 to 50 tons, is loaded on a hay wagon or sled and, as is the practice in Elko County, spread on the snow daily where cattle can get at it.

In the sub-zero winter temperatures hay in frozen stacks frequently becomes unmanageable. Until this year the hay-feeding crew's only weapon against this winter nemesis has been a streaming vocabulary. But Crosby and Eacret think they have this problem licked with their "dinosaur," a home-made hydraulic hay stacker that will see double duty as a "stack buster' for the first time this winter.

There are a dozen full-time employes on the ranch, of whom Bing writes glowingly in "Call Me Lucky." During the haying season, which runs from mid-July

until mid-September, the ranch's normal labor complement is augmented by some 30 hay hands and a character named Screamin' Shortie, a toothless, five-foot-two, 75-year-old hay hand whose antics and adjectives make the haying season riotously tolerable for Philip Crosby.

"Phil has an affinity for 'characters,' " Crosby says. "Screamin' Shortie has been his favorite since the time he was showing Phil how to drive a tractor and rake through a very wet spot without getting it stuck. Right in the middle of the demonstration, Shortie disappeared, equipment and all, into the deep, swampy mud, leaving his hat floating. He came up sputtering the shrill, yelping screams that gave him his name."

Eacret has his share of hay-time headaches. It's quite a chore keeping a large crew up to strength and working. Consequently, in July and August, Eacret is a familiar sight in town where he stalks Elko's streets in search of hay hands. With over 5,000 tons of hay to put up each year there's no time for waste motion, idle hands or broken-down machinery.

Except when winter snows make their job impossible, a 3-man fence crew works full time servicing and maintaining the ranch's 127 miles of fence line. There is also a full-time, year-around cook at ranch headquarters. In the summer months, a second mulligan maestro holds forth at the Bellinger place, three miles distant, where most of the hay hands are housed and fed.

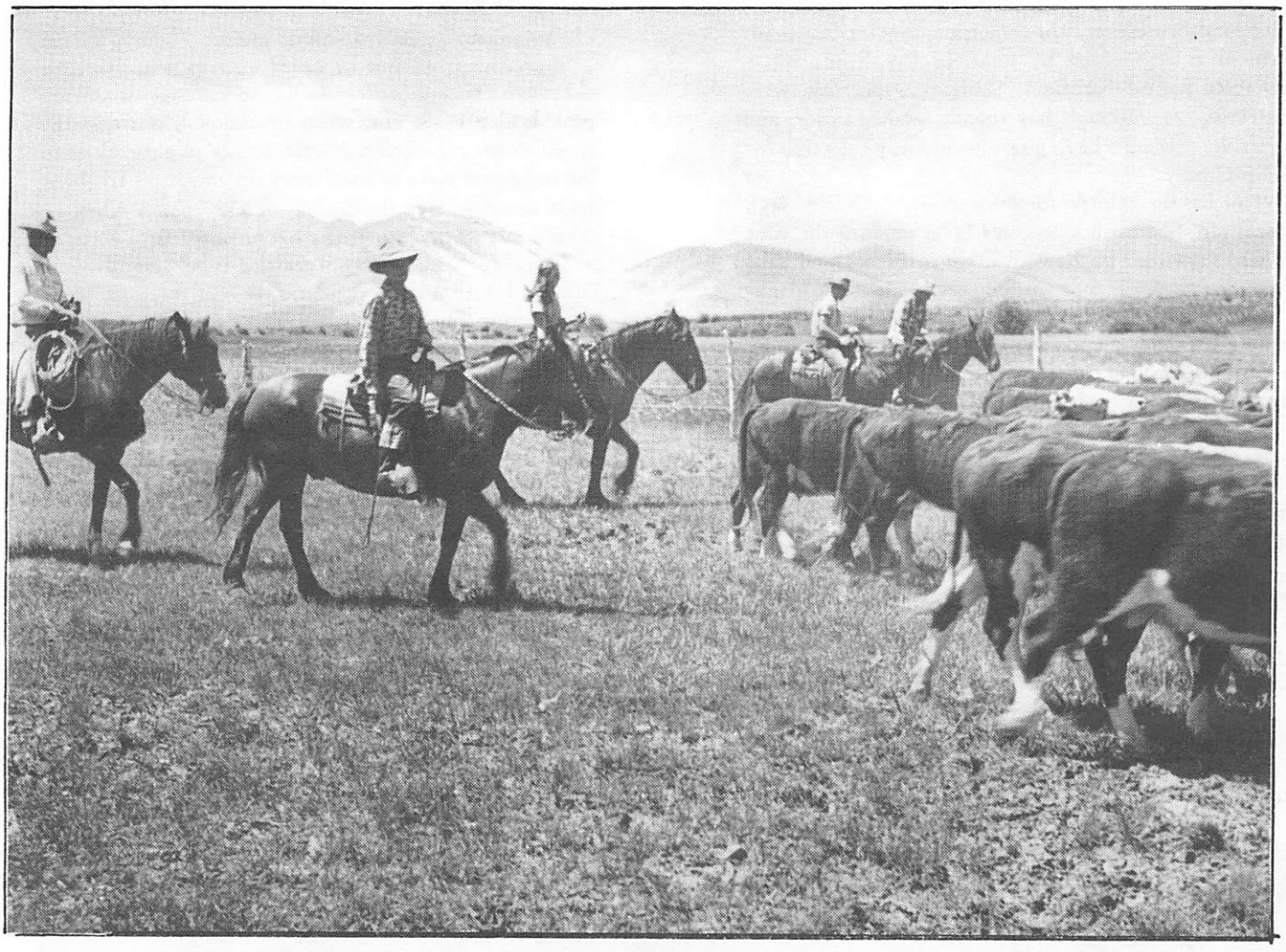
A ranch the size of Crosby's needs an impressive list of equipment for its year-round chores. Though the list is impressive it cannot be called extravagant. Here, as elsewhere, breakdowns seem to be contagious during peak load periods, and when breakdowns outstrip the ranch's repair facilities, Eacret comes mighty close to buying a new piece of machinery on one of his frequent trips to town. But the feeling quickly passes when he takes a mental inventory of what he now has.

There are three of the crawler-type tractors, one equipped with a dozer blade; 14 wheel tractors; seven power mowers; four power rakes; four power buck rakes; nine horse-powered buck rakes; five pickup trucks; two large trucks and trailers; the "dinosaur"; and an assortment of plows, harrows and combines.

Work horses are an important and necessary "equipment" complement on all Elko County cattle ranches. They are used for haying in meadows where machinery can't get at the hay and for pulling hay wagons and sleds in winter. There would be more work horses used on all Elko ranches, including the Crosby spread where 10 teams are employed, if capable teamsters could be hired.

Bing's only concession to citified living is a 75-kilowatt hydro-electric system that would make Interior Secretary Douglas McKay glow neon-bright and still have enough juice left over to light up a hamlet. And when things are humming around the Crosby ranch its power needs are equal to a hamlet's. Water from a small mountain reservoir is propelled to the powerhouse tur-

BING (IN WHITE SHIRT) INSPECTS SOME MACHINERY



bine through 8,000 feet of 8-inch pipe with a total fall of 721 feet.

Not one to flirt with the laws of chance, Crosby has also installed a stand-by 40-kilowatt diesel motor in event the hydro-electric division of the Bing Crosby Power & Light Co. goes on the blink.

Turning to the second reason for Crosby's cattle ranch venture, his sons, you might do well to listen to one of Bing's recent recordings titled "Tenderfoot,"* a musical bullseye for expressing his aim on this score:

Give a tenderfoot a horse and let him make a friend of him,
Teach him not to be afraid or that'll be the end of him.
Let him learn to work and sweat . . .
To ride the range you bet, he'll be a cowboy yet.
Let him wear his Levis tight and his chinks and chaps real low—
Let him learn to roll his hat and to answer back real slow—
Give a tenderfoot a rope and let him put a loop in it,
When he brings a critter down tie off without a droop in it.
When he's up on these routines, content with pork and beans
He'll know what living means, then he will be a man's man.
A cowboy.

In "Call Me Lucky" Bing writes: "One thing I know: I'm going to keep yipping at these little scoundrels until they're 21, and I'm going to demand that they have a goal in life, a purpose. The most tragic spectacle I can think of is that of a young man slipping through school, then life, secure in the belief that affluence means happiness. I'm not going to let up on them. Dixie didn't."

"I don't suppose that it's reasonable to expect a youngster to appreciate money that's handed to him without his doing much of anything to earn it," Crosby says. "I've noticed that the only money my sons take care of is the money they earn on the ranch. They are paid just what other ranch employes get per day, the rate being governed by what they're doing."

When the Crosby boys arrive on the ranch in early June they pitch right into things with Jim McDermott, cutting out cows and calves, branding, moving steers to summer ranges. Then they graduate to more menial stuff like dipping fence posts, tearing down stackyards, irrigating and packing salt to the cattle in the mountains. And when the haying season is in full swing they are out working alongside the other hands doing every job in the hay fields—mowing, raking, driving buckrakes, stacking.

Small wonder they don't squander their ranch paychecks.

"The boys are here when the work is going full steam," Bing says. "It isn't much fun for them but they're conscientious workers. Still they manage to squeeze in a little recreation. There's good fishing and varmint hunting. They can shoot badger, raccoon, possum, skunk, jackrabbits and gophers."

"They're good boys and good workers," says Eacret,

who has been their mentor since they were old enough to sail into ranch chores. "They've got a great sense of humor and they never do anything with a sour-puss attitude."

When I visited the ranch, Gary, a Stanford University junior, was running a power mower. The twins, Philip and Dennis, animal husbandry majors at Washington State College, were on side delivery rakes. And young Lindsay, fresh from a 3-month trip through France with his father, was going hell-bent on a power buck rake, yarding small mountains of hay.

"Pretty hard switching from the Champs Elysees to a buck rake but Linny negotiated the change successfully." Crosby observed.

There are some 60 saddle horses on the ranch. Contrary to what Bing's prankish friends may claim, they are not refugees from the stable of racing Thoroughbreds he once owned. They are Quarter Horses. And darn good ones too, most of them foaled and raised right on the ranch. Each boy, as a working buckaroo, is allotted a string of six saddle horses. They have all shown various degrees of saddle savvy but McDermott, Eacret and Crosby agree that Dennis is the best hand with horses and cattle, and far from a slouch when it comes to looping the lariat around the dogies.

"He's a natural with horses," Bing says. "He seems to understand them and get along with them." With a tingle of parental pride, and surprise too, Bing adds, "He's darn good with horses that throw everybody else. He's never been bucked off — yet."

No yarn about the Crosby ranch would be complete without a word or two about John and Doris Eacret.

John was born and raised on a cow ranch north of Livingston, Mont. He and Bing met on the set of "Rhythm on the Range" where John was employed as a stunt man. Shortly after that, Bing hired John to run the Descanso ranch. Eacret has been with him ever since.

Doris, a native of Southern California, and John were married 15 years ago. A city girl, she has taken to ranch life like a Mallard to water and to flying like a Teal on the wing. Eight years ago she started taking flying lessons to beat the ranch's winter isolation. Doris has since acquired a commercial pilot's license, logged 750 hours of flying time and competed in four "powder puff derbies," the annual women's trans-continental air race. Flying her own Cessna Patroller 140 and sponsored by Elko's Crumley Hotels, Mrs. Eacret finished second in 1952 and was third in 1954. She is a member of the world-famous Ninety-Nines, Amelia Earhart's international organization of women pilots.

Third and final reason that Bing found himself permanently embracing the cattle business was his desire for some measure of privacy. Elko County residents just naturally respected this desire when he first showed up in their midst. They weren't jarred into it by anything he did or didn't do. A few years ago the citizens of Elko showed their appreciation for the unobtrusiveness with which the famous entertainer had taken his place among the county's leading citizenry. They made him the town's honorary mayor, an honor he treasures.

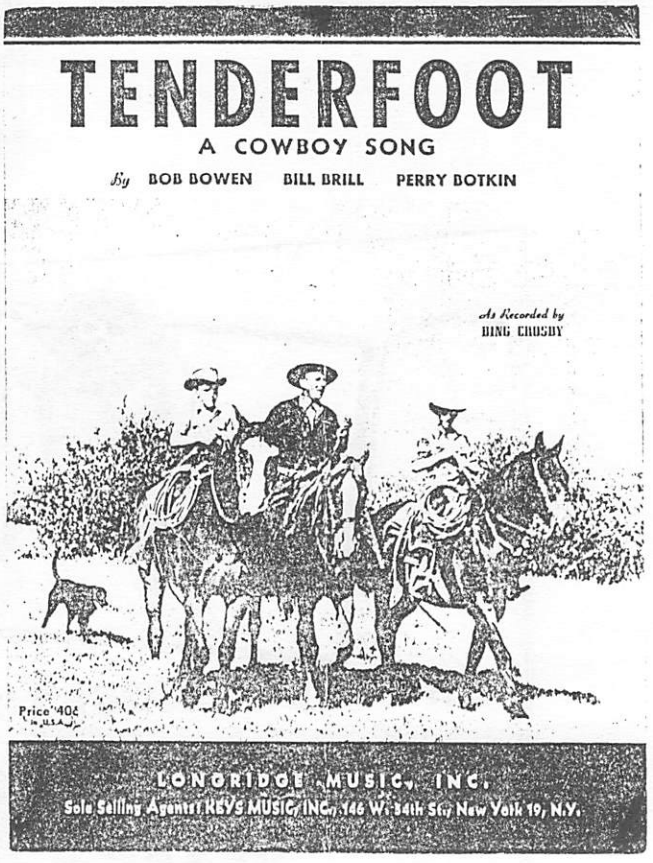
Eacret describes Crosby's talent for self-effacement in another way. "When you get to working with Bing around the ranch you sometimes wonder whether he's really the fellow who does all the singing," the ranch manager says. "We never think of him that way around here."

In "Call Me Lucky" Crosby has this to say about Elko. "Elko is one of the last bastions of the Old West. I should know. I'm quite a fancier of Old West bastions. I've been going there for more than 10 years now, and I haven't been asked for an autograph or to do a benefit show, or contribute to a charity, or to do anything but mind my own business, by any resident of the county. As nearly as I can figure it, if I'm known at all, it is simply as that fellow from California with a pretty nice cow-and-calf outfit up near Wild Horse.

"Elko County has done a lot for me, and it's done more for my sons, but looking at the proposition more cold-bloodedly, it's been the best investment I ever made. I've been able to improve the ranch to a point where there's none finer in the county for its size. It's a functioning cow-and-calf operation with nothing dudey about it."

It is indeed.

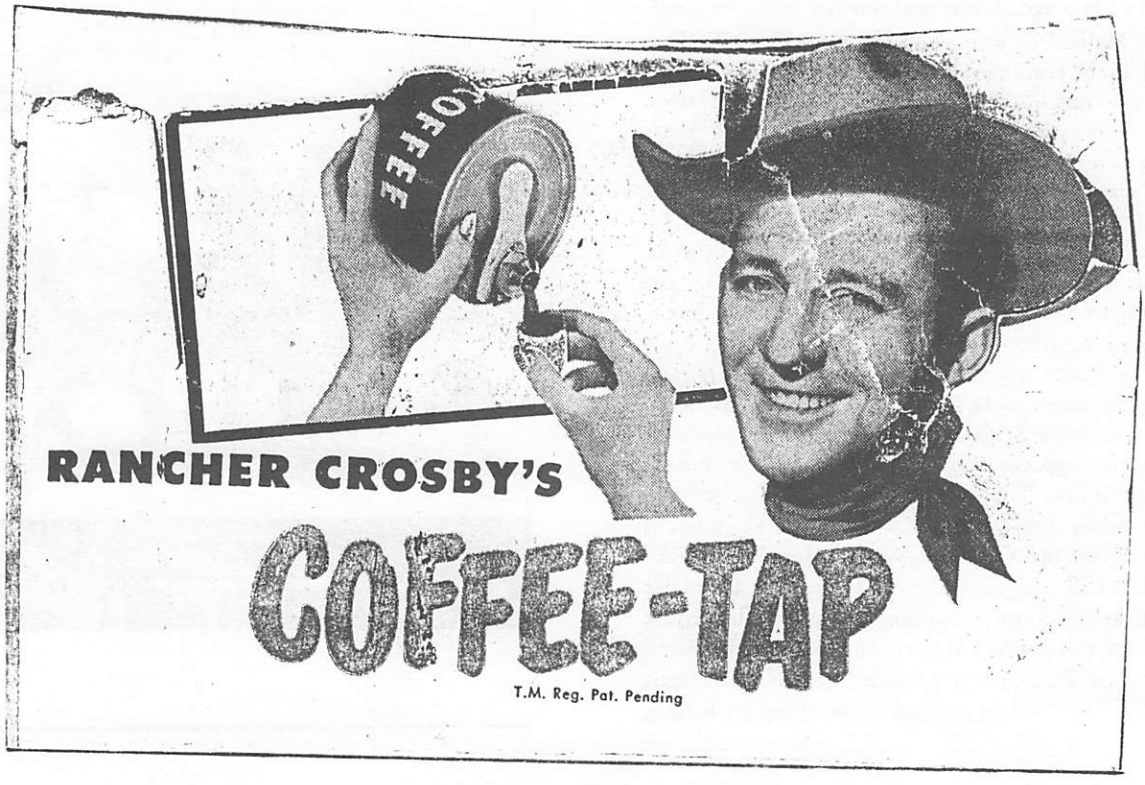
And Bing's statement carries more than personal significance. Coming from a conscientious father, and a fellow who has demonstrated a shrewd business sense, it stands as quite a tribute to Western Cattle ranching.



Flea Market Finds

This issue's collection of Bing Crosby collectibles were all unearthed during this past year, proving that there are some unusual treasures still out there waiting to be discovered. I came across both the decal and the coffee-tap on the same day at two different flea markets. The decal was produced by the Meyercord Company and is copyrighted 1951 by Bing Crosby Charities. The coffee-tap is not dated but bears the notice "Tested and approved by the Crosby Research Foundation" on the carton's side. Member Bill Hunt of Farmington, Connecticut (a man who scours the countryside in search of all things Crosby) came across an unused, still-in-the-box, 2-cup Crosby coffeemaker sitting on a shelf in a small antique shop. The instruction booklet shown on the next page was still strung around it and displays a picture of said coffeemaker. Please note the Crosby Research Institute seal also.

M.S.



"THE CROSBY"
2-CUP (CM-2)

Ideal for that quick cup or two. Takes just 3 minutes. A real "coffee-saver"

"You'll sing its praises with every cup you drink"

"THE CROSBY"
6-CUP (CM-426)

Brews 4 to 6 delicious cups in about 5 minutes. Attractive in any setting, any room.

For best results, always use Bing Crosby Filters. Also, your dealer has replacement Glass Servers, in the event of breakage.

Another Proved Product of the Crosby Research Institute

TESTED APPROVED CROSBY RESEARCH INSTITUTE

Bing Crosby "FILTER-DRIP" COFFEE MAKERS

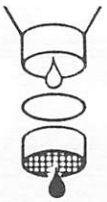
CURTIS PRODUCTS, INC. 1781 N. Indiana St. Los Angeles • Warehouse Divisions:

PAT. NO. 180,508 FORM NO. 102-7-62

Bing Crosby "Filter-Drip"

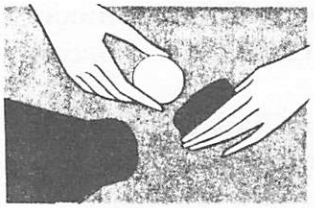
From Bing to coffee lovers everywhere – a wonderful way to brew and serve truly good coffee. "The Crosby's" unique "Filter-Drip" Principle assures fresh, pure flavor every time. Real economy, too, brew just the amount you want – from one cup to six. Made of Corning heat resistant glass decorated with 22k gold, it's a "Triple-Treasure" – brews coffee, brews tea, and is a handsome server for juices, milk, all liquids.

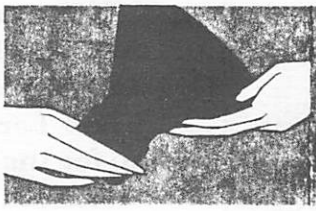
THE "FILTER-DRIP" PRINCIPLE

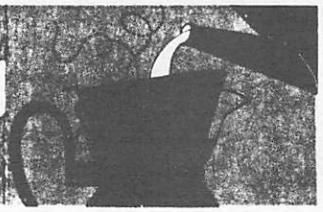


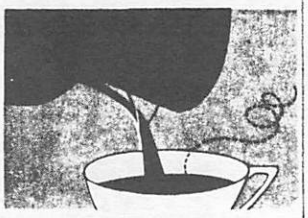
Combines the excellence of drip-brewing with the efficiency of a natural-fiber filter. Boiling hot water extracts the full coffee flavor as it drips through the grounds, and the filter lets only the rich, pure coffee flavor into the server.

HERE'S HOW TO BREW 'N SERVE WITH "THE CROSBY" –









1 Lift out basket, remove lower section,* place filter paper in bottom. Use 1 heaping tablespoon drip-grind coffee per cup.

2 Secure lower section to upper part of basket. Return basket to position in maker. (For tea, take same steps, using one teaspoon of tea for each cup desired.)

3 Pour boiling hot water into basket. Let water "Filter-Drip" through maker. Takes about 3 minutes for 2 cups or 5 minutes for 6 cups.

4 Serve coffee, or tea, without removing the basket, if you wish. Keep "The Crosby" right on the table when serving.

**Lower section is a coffee "scoop" – inside lines indicate cup measures.*

Cruise the crooner

Tom bids to play tragic Thirties hit Columbo

by Benny Green

RIVAL: Bing Crosby

IN between champagne toasts at Cannes for his performance in Far and Away, Tom Cruise spent most of last week calling Hollywood to stake a claim for his next film.

The millionaire actor intends to play a long-forgotten singer called Russ Columbo and has excitedly told friends he must have the role.

The Hollywood grapevine says this will be next year's biggest box office success — mighty praise for a film which is only just beginning to take form in a script. In the Thirties Columbo was a dashing singing-acting idol with as many admirers as Cruise has today.

He died aged 26 in a freak shooting accident and Hollywood producers believe his life story is so compulsive — and death so bizarre — that they have bought the rights and are hoping Michelle Pfeiffer will play the crooner's lover, Carole Lombard.

Most Hollywood biopics about famous performers are not worth the paper they are rotten on but this time we may be offered a genuinely gripping picture instead of the usual cowardly lies.

Columbo, born in 1908, was one of the pioneers of crooning along with the most successful of them all, Bing Crosby.

For a while, Columbo was considered a serious rival to Crosby, and when you hear his recordings you can understand why.

He had the same smooth, lilting delivery, no problems about staying in tune and a useful talent for songwriting. He was also much better looking than Crosby.

Violin

Columbo was born musical and by the time he was four he was appearing on stage singing and playing the violin. He became a bandleader and when talking pictures arrived, he was a natural for Hollywood.

He made five pictures, all of them dead and buried years ago, but at least one of his songs, Prisoner of Love, a big hit of 1931, is still heard today.

But in 1934 tragedy struck. Columbo visited a friend whose hobby was collecting antiques. A pair of ancient duelling pistols were on the living room table, doing service as paperweights.

Columbo's host took out a cigarette and struck a match against one of the pistols.

The gun went off, sending a bullet into the table. It ricocheted up and struck Columbo in the head, killing him instantly.

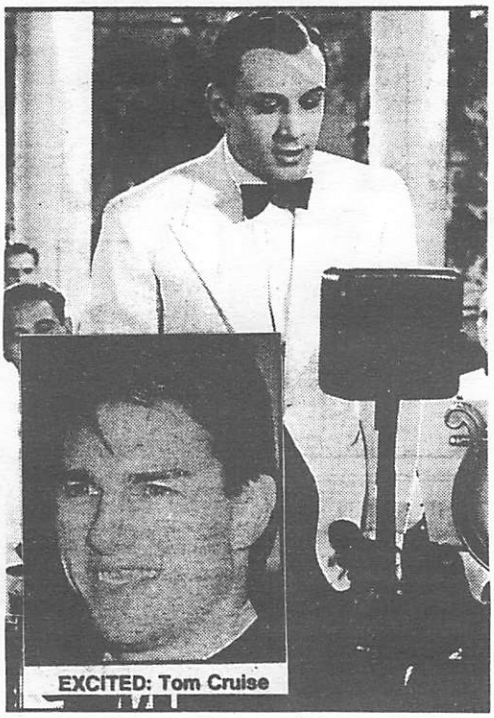
Frail

It was probably the fact that the bullet bounced off the desk instead of entering Columbo's head directly, that saved the striker of the match from being charged.

Columbo's friends protected his frail old mother from news of his death by pretending he was alive. They read to her letters he was supposed to have written and she died thinking his career was going well and he was just too busy to call.

It always seemed to me there was one serious flaw in the family scheme. Why were no new Ross Columbo recordings released?

I suppose they could always play her something of Crosby's. Over to you, Mr. Cruise.



EXCITED: Tom Cruise

RUSS COLUMBO: Rising star killed in his prime

★

★

★

Ian B. Lawrence of Kent, England, sent us this article from the May 24, 1992 issue of *The Sunday Express.*

HATS OFF TO BING!

The members of the Connecticut Crosby Club are sporting these caps.

Bob Larsson had them made up for the group.

Thanks, Stanley Wayman, for sending us this snapshot.

Movie Comics— East Side of Heaven

Don't let this comic book's original 10-cent price tag fool you. Ounce for ounce, this just might be one of the most expensive items of Crosbyana you'll ever come across. A current price guide lists a *poor* copy as being worth $125, while a mint copy would go for well over $600. Don't worry, though, they're so rare you'll probably never be tempted with one. Brian Pearce made a copy for me from an original on file in DC Comics' own library. This 1939 comic is an example of something called the fumetti form—the use of actual movie scenes along with dialogue from the film to tell the story.

M. S.

NOW SHOWING!

Thanks again, boys and girls, for the many hundreds of letters of praise and suggestions which you have sent us. They were very helpful indeed, and we hope you will continue to send them in after you read each issue.

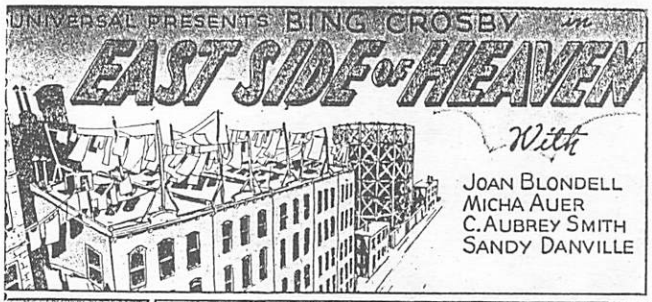
We have incorporated many of your ideas in this issue of MOVIE COMICS, and we hope you will enjoy reading it before you see these pictures and again, after you see them in your neighborhood theatre — Seven big features, and, in addition, many pages of comics, newsreels and shorts!

Watch for the next issue of MOVIE COMICS, which will be on sale about June 1st. Lots of thrills, adventure, action and mystery — and several big surprise features we know you'll enjoy!

Address your letters to "The Editor MOVIE COMICS 480 Lexington Avenue, New York City

EAST SIDE OF HEAVEN with BING CROSBY JOAN BLONDELL
MEXICALI ROSE with GENE AUTRY
MYSTERY IN THE WHITE ROOM with BRUCE CABOT HELEN MACK
FOUR FEATHERS with RALPH RICHARDSON C. AUBREY SMITH
SPIRIT OF CULVER with JACKIE COOPER FREDDIE BARTHOLOMEW
THE MIKADO with KENNY BAKER
NAVY SECRETS with GRANT WITHERS FAY WRAY
Shorts - News
Reels - Comics

MOVIE COMICS JUNE


UNIVERSAL PRESENTS BING CROSBY in
EAST SIDE of HEAVEN
With
JOAN BLONDELL
MICHA AUER
C. AUBREY SMITH
SANDY DANVILLE

YOUNG DENNY MARTIN (BING CROSBY) IS ONE OF THOSE FELLOWS WHO SINGS PERSONAL GREETINGS TO PEOPLE OVER THE TELEPHONE FOR POSTAL UNION. ON THE EVE OF HIS WEDDING TO MARY WILSON (JOAN BLONDELL), DENNY HAS TO WORK OVERTIME ON A PECULIAR ASSIGNMENT.
MARTIN, MR. BARRET WANTS YOU TO SING A BIRTHDAY GREETING TO HIS FATHER.
YES, BUT NOT OVER THE PHONE. THIS HAS TO BE DONE IN PERSON! WALK RIGHT IN ON HIM AND SING HAPPY BIRTHDAY TO YOU!
THAT'S KIND OF UNUSUAL
BUT OKAY- I'LL DO IT!
AND AFTER DENNY LEAVES-
OBOY- THIS IS GOING TO BE GOOD! THE OLD BOY HATES MUSIC AND HE HATES SINGERS- WHAT A JOKE ON HIM!
ON HIS WAY, DENNY STOPS OFF TO SEE HIS GIRL-
LISTEN HONEY- I WON'T BE ABLE TO MAKE IT TONIGHT- I'VE GOT TO SING A BIRTHDAY GREETING TO CYRUS BARRET!
CYRUS BARRET? SAY, YOU BETTER BE IN GOOD VOICE! HE'S THE RICHEST MAN IN THE COUNTRY
WHILE WAITING IN THE RECEPTION HALL FOR MR BARRET, DENNY OVERHEARS A CONVERSATION BETWEEN THE OLD MAN AND MONA BARRET, HIS DAUGHTER-IN-LAW
YOU'VE GOT NO RIGHT TO DEPRIVE MY GRANDCHILD OF THE THINGS I CAN GIVE HIM!
BUT YOU FORGET I'M HIS MOTHER!

1

FROM THE CONVERSATION THAT DENNY ACCIDENTLY OVERHEARS, HE GATHERS THAT OLD CYRUS BARRET IS TRYING TO SQUEEZE HIS DAUGHTER-IN-LAW OUT OF THE FAMILY AND KEEP HER BABY.
SAY, MR. BARRET, I THINK YOUR DAUGHTER-IN-LAW IS ABSOLUTELY RIGHT!
WHO IN TARNATION ARE YOU?
GET OUT OF HERE!
I WILL IN JUST A MINUTE -- HAPPY BIRTHDAY TO YOU!
HAPPY BIRTHDAY TO YOU, HAPPY BIRTHDAY DEAR FATHER, HAPPY BIRTHDAY TO YOU. FROM YOUR LOVING SON, CYRUS JUNIOR! SO LONG, --BUT I STILL THINK SHE'S RIGHT!
THE NEXT MORNING, DENNY'S WEDDING DAY, MARY CALLS THE LIGHT OF HER LIFE ON THE PHONE
WAKE UP, SLEEPY HEAD, ASK YOUR ROOM-MATE IF THERE'S ANYTHING SPECIAL HE WANTS FOR BREAKFAST TODAY!
HEY, NICKY, WAKE UP- MARY'S ON THE PHONE - SHE'S COMING UP TO MAKE BREAKFAST- IS THERE ANYTHING SPECIAL YOU WANT?
YEAH, FOUR MORE HOURS SLEEP
ALLRIGHT- ALLRIGHT- DON'T GET EXCITED -- I'M GETTING UP- I SUPPOSE MARY WILL WANT ME TO PLUCK A FEW MORE OF MY CALLIONS FOR BREAKFAST!
MARY COMES UP AND MAKES A WEDDING BREAKFAST FIT FOR A KING- SUDDENLY A MESSENGER ARRIVES WITH A TELEGRAM FOR DENNY!
WHAT IS IT, DEAR- BAD NEWS?
I'LL SAY IT IS!- WE'LL HAVE TO POSTPONE THE WEDDING AGAIN, DEAR -- I'VE JUST BEEN FIRED!

2

I DIDN'T MEAN TO TELL YOU THIS, BUT THIS BABY HAPPENS TO BE THE GRANDCHILD OF CYRUS BARRET, SR.
WHAT?
YES, NOW YOU UNDERSTAND WHY IT HAS TO BE KEPT QUIET!
NOW I UNDERSTAND WHY WE'LL BE KEPT QUIET -- FOR A LONG TIME -- IF ANYONE FINDS OUT!
MEANWHILE, BARRET SR. HAS BROUGHT THE POLICE IN ON THE CASE.
WELL- WHAT DID YOU FIND OUT
THE ONLY INFORMATION WE COULD GET WAS THAT YOUR DAUGHTER-IN-LAW WAS LAST SEEN IN A TAXI, DRIVEN BY A GUY NAMED DENNIS MARTIN. SHE HAD THE BABY WITH HER!
NEXT MORNING...
DENNY- LOOK -- IT SAYS HERE THAT YOU WERE THE LAST ONE TO SEE MRS. BARRET AND THE BABY!
H'M -- THINGS ARE GETTING WARM!
I THINK THE BEST THING TO DO NOW IS TO GO AND SEE OLD MAN BARRET AND EXPLAIN THE WHOLE THING!
OH -- RIGHT INTO THE LION'S MOUTH, HE STICKS HIS HEAD!
MEANWHILE, CLAUDIUS DE WOLF, A RADIO COMMENTATOR, SPONSORED BY BARRET, WHO LIVES IN THE HOTEL WHERE MARY WORKS, GUESSES FROM HER CONVERSATION, THAT THE BABY IS IN DENNY'S APARTMENT--

5

HM -- IT WOULD CERTAINLY BE A SCOOP IF I COULD FIND THAT BABY AND RETURN HIM TO OLD MAN BARRET TONIGHT DURING MY BROADCAST!
WELL, IT WOULD BE A GOOD TRICK IF YOU COULD DO IT!
MEANWHILE, DENNY GOES TO SEE MR. BARRET
WHAT? YOU SAY YOU KNOW WHERE MY GRANDSON IS?
I CAN TAKE YOU TO HIM IN FIFTEEN MINUTES -- BUT FIRST YOU'VE GOT TO MAKE ME A SOLEMN PROMISE!
YES, YES- I'LL PROMISE ANYTHING!
WELL- OKAY -- THEN PROMISE TO STOP INTERFERING WITH YOUR SON AND DAUGHTER-IN-LAW AND WITHDRAW YOUR HOLD ON THEIR BABY!
BARRET READILY MAKES THIS PROMISE AND DENNY TAKES HIM TO HIS APARTMENT- WHEN HE GETS THERE, HOWEVER, A SHOCK AWAITS HIM.
NICKY- WHERE'S THE BABY?
UMPH-MUMBLE
WHAT HAPPENED TO THE BABY -- COME ON NICKY -- OUT WITH IT!
SOMEONE CAME IN AND HIT ME ON THE HEAD- THAT'S ALL I KNOW!
MARTIN, I DON'T KNOW WHAT YOUR GAME IS BUT YOU CAN'T GET AWAY WITH IT- WE'LL SEE WHAT THE POLICE HAVE TO SAY ABOUT THIS!

6

CALL FOR SINGERS! AUDITION-11 to 1 ROOM 728 IN STORY BUILDING
SING A SONG OF SUNBEAMS
OKAY, MY BOY-I LIKE YOUR VOICE-YOU GET THE JOB!
A SINGING CAB DRIVER! OF ALL JOBS--OH WELL, IT COULD BE WORSE--TAXI, LADY?
MY, YOU SING BEAUTIFULLY, YOUNG MAN--DO YOU SING TO ALL YOUR PASSENGERS?
YES, MAM-THIS IS A NEW SERVICE OF THE SUNBEAM CAB CO.-TO PROMOTE GOOD WILL AND INCREASE BUSINESS!
WHY, THAT'S A MARVELOUS IDEA-HOW MUCH DO I OWE YOU?
THERE'S NO CHARGE, MAM--CATCHING MY CAB IS LIKE CATCHING A BRASS RING ON A MERRY-GO-ROUND--YOU GET A FREE RIDE AND MUSIC WITH IT!
MEANWHILE IN BARRET SENIOR'S APARTMENT.
SO-YOU HAVE A COURT ORDER! GOOD! NOW MY DAUGHTER-IN-LAW CANNOT TAKE THE CHILD FROM ME UNTIL THE HEARING--WE'VE GOT HER LICKED!
MR. BARRET-MR. BARRET-THE BABY'S GONE!
GONE?
HE WAS IN HIS CRIB WHEN I LAST LOOKED IN, SIR!
THAT'S MONA'S WORK SHE MUST BE FOUND! BUT DON'T NOTIFY THE POLICE. -USE A PRIVATE DETECTIVE NEWCY. WELL-GO ON--WHAT ARE YOU WAITING FOR!

3

WHERE TO LADY?--OH HELLO, MRS. BARRET--!
DENNY--I'M IN TROUBLE-I MUST TALK TO YOU!
MONA TELLS DENNY SHE'S LOOKING FOR HER HUSBAND WHO HAS GONE OFF ON A BINGE-WITHOUT HIM, SHE WON'T HAVE A LEG TO STAND ON WHEN BARRET TRIES TO TAKE HER BABY FROM HER. DENNY TELLS HER TO FIND SOMEONE TO LEAVE THE CHILD WITH WHILE SHE LOOKS FOR HER HUSBAND.
THAT'S A GOOD IDEA-WILL YOU MIND THE BABY WHILE I SEND A TELEGRAM?
SURE THING! -DON'T BE LONG!
A FEW MINUTES LATER, DENNY, WAITING IN HIS CAB, RECEIVES A TELEGRAM.
POSTAL UNION.
DENNY- I'VE DECIDED TO TAKE YOUR ADVICE AND LEAVE MY BABY WITH SOMEONE MY FATHER-IN-LAW WOULD NEVER SUSPECT--YOU- I'M COUNTING ON YOU- I'LL BE JUST A FEW DAYS- GRATEFULLY MONA B
AND SO DENNY HAS NO RECOURSE BUT TO BRING THE BABY HOME WITH HIM!
DENNY-WH-WHAT HAVE YOU GOT THERE?
A BABY--LOOK HE'S A LIVE ONE, TOO! WE'RE GONNA KEEP HIM FOR A FEW DAYS!
BUT WHAT DO YOU KNOW ABOUT TAKING CARE OF BABIES?
OH-I KNOW PLENTY--I WAS ONE MYSELF ONCE AS A MATTER OF FACT.
JUST AT THIS MOMENT, MARY COMES TO THE DOOR AND HEARS DENNY'S VOICE--
COME BACK TO MY ARMS, BABY! NO BODY KNOWS HOW TO HANDLE MY SNOOKUMS BUT DENNY, HUH, DARLIN'?
OH-THE TWO TIMER!

4

AFTER BARRET LEAVES IN A HUFF.....
HE CAN'T DO ANYTHING TO US-WE'RE INNOCENT!
THAT'S WHAT THE MAN SAID WHEN THEY HUNG HIM--WE BETTER GET OUT OF TOWN, DENNY!
LATER, DENNY MEETS MARY AND EXPLAINS THE WHOLE SITUATION-
OH-SO IT WAS A BABY YOU HAD IN YOUR ROOM THAT DAY! DON'T WORRY DARLING-I THINK I KNOW WHERE I CAN FIND HIM!
BOY-IF YOU ONLY COULD-YOU DON'T KNOW WHAT A LOAD THAT WILL TAKE OFF MY MIND!
MEANWHILE, CLAUDIUS DEWOLF, THE RADIO COMMENTATOR CALLS BARRET ON THE PHONE
MR. BARRET-IF YOU COME TO MY BROADCAST TONIGHT, I'LL HAVE A SURPRISE FOR YOU!
ALL RIGHT-BUT IT BETTER BE GOOD!
MARY, WHO IS AT THE SWITCHBOARD OF DE WOLF'S HOTEL, OVERHEARS THE CONVERSATION. WHEN HE LEAVES, SHE GETS AN IDEA--!
BOBBY, COME UPSTAIRS WITH ME TO DE WOLF'S ROOM FOR A MINUTE WILL YOU?
SURE THING, MISS WILSON!
THAT EVENING DENNY AND NICKY GET A PLEASANT SURPRISE!
BOYS, LOOK WHAT I BROUGHT FOR YOU!
OBOY! THE BABY! MARY-YOU'RE WONDERFUL!
I WAS NEVER SO HAPPY TO SEE ANYONE IN ALL MY LIFE!

7

MEANWHILE, YOUNG MONA BARRET HAS FOUND HER HUSBAND AND THE TWO, RECONCILED, GO TO DE WOLF'S BROADCAST IN SEARCH OF THE ELDER BARRET-
AT THE BROADCAST, DE WOLF ANNOUNCES THAT HE HAS FOUND THE BARRET BABY-HE HAS WORKED HIS AUDIENCE INTO A STATE OF SUSPENSE AS HE REMOVES THE COVER FROM THE BASKET--BUT-
WHAT IS THE MEANING OF THIS?
WH--?
ARE YA HAPPY, HONEY?
AT THIS MOMENT, DENNY, NICKY AND MARY RUSH INTO THE STUDIO WITH THE BABY!
SILENCE
HERE HE IS, SIR!
OH-HO-HO-HO--MY BOY, YOU'VE FOUND HIM! I TAKE BACK EVERYTHING I'VE EVER SAID ABOUT YOU!
I SEE WHERE I'VE BEEN WRONG, MY SON-MONA-I WON'T INTERFERE IN YOUR HAPPINESS ANY MORE--BUT WILL YOU BRING THE BABY AROUND TO SEE HIS OLD GRAND-DADDY ONCE IN A WHILE--?
MARY-LOOK WHAT I GOT--OLD MAN BARRET JUST FIRED DE WOLF AND HIRED ME TO SING ON HIS RADIO PROGRAM INSTEAD!
OH DENNY-THAT'S GOOD! NOW LET ME SEE YOU TRY TO GET OUT OF MARRYING ME!
THE END

8

The Road To Success

Fun and Games with Bing and Bob

BY ANN McGUIRE

One was a crooner with an easygoing style and a deft offhanded delivery. The other was a jokester who poked as much fun at himself as he did at those around him. Each had achieved success on his own but once they paired up and hit the road together (accompanied by a delicious dame in a sarong), it became movie magic.

The seven *Road* pictures starring Bing Crosby and Bob Hope were a phenomenal success. *Time Magazine* estimated that the films earned $50 million around the world—peanuts in today's market, but once considered quite a sum. The beauty of the films was in their pure entertainment value. They were escapist comedies of the highest (or lowest) order, depending upon which way you look at it. The plots were interchangeable, the villains stereotypical, the outcomes inevitable—it made no difference. The public loved them. This month, more than a half-century after the release of the first *Road* film, American Movie Classics presents three of the best in a tribute to buddies Bing and Bob. *Singapore*, *Morocco* and *Utopia* are the destinations.

The road to the *Road* pictures began, according to Bob Hope, when a Paramount production boss spied the two cutting up together at a California racetrack where Crosby had suggested they entertain the Hollywood guests who had come for the opening of the season. Bing and Bob had known each other for years, having once appeared on the same bill at the Capitol Theater in New York. By late 1939, Crosby was a singing sensation and well-established screen star, and Hope was rising to the top of the comedy ranks. Each hosted a hit radio show and together they had established a highly successful "friendly" rivalry. Both Bing and Bob were under contract to Paramount and it seemed only natural to extend their hilarious chemistry into the realm of film. Their first pairing came in *Road to Singapore* (1940; Sept. 27, 28), a script initially intended for George Burns and Gracie Allen and, later, Jack Oakie and Fred MacMurray. *Singapore* set the scene for what would become patented Bing and Bob—two buddies on the lam, each one trying to best the other in a game of one-upmanship while vying for the affections of the ever-present Dorothy Lamour.

The formula for the films was simple and it varied little over the years. Humor was the main ingredient, and it was never in short supply when Bing and Bob got together. In his book "Don't Shoot, It's Only Me," Hope reminisced about Der Bingle. "We started to insult each other from the moment we met. I called him 'The sports shirt that walks like a man. . . the large, economy size Sinatra. . . the only pot that ever got the rainbow.' And he called me, 'The man with a nose like a bicycle seat.' It was love at first sight." With that in mind, it's hardly surprising to learn that much of the *Road* humor was ad-libbed. Bing and Bob had so firmly established their semi-insulting relationship that it became impossible for the duo to stick to the script. These off-the-cuff exchanges greatly contributed to the appeal of the films, although the writers often resented the ad-libbing, never more so than when Hope once called out, "If you hear one of your own lines, yell 'Bingo!' "

The *Road to Singapore* was never intended to be the start of a series but, in a world torn apart by war, the lighthearted comedy was well appreciated. In the second film, the jungle takeoff *Road to Zanzibar* (1941), Bing and Bob became even more comfortable in their roles—Crosby the crooner who gets the girl, Hope the hapless victim. Both have an aversion to marriage, although their tug-of-war over Lamour seemed to contradict that fact. All this continued through the third and fourth entries in the series, *Road to Morocco* (1942; Sept. 27, 28) and *Road to Utopia* (1945; Sept. 27, 28).

By the time they headed for *Morocco*, Bing and Bob were so entrenched in the scenario that they began poking fun not only at themselves, but at their two previous films. They travel through the desert on camels singing the title song (by Johnny Burke and Jimmy Van Heusen) containing the lyrics, "I'll lay you eight to five that we'll meet Dorothy Lamour," which, of course, they did. Bing actually sells Bob into slavery and, later, is amazed to discover that Bob is the property of Arabian princess Lamour. The film is packed with sight gags, including a talking camel, and some priceless one-liners. In one scene, after Hope has received a kiss from Lamour that has straightened his curled Arabian shoes, Crosby quips, "Now kiss him on the nose and see if you can straighten that out." Hope got his own licks in as well, as evidenced in the later film *Road to Bali* (1952). With Crosby on the verge of singing (which he did in each film), Hope turns to the audience and announces, "He's going to sing, folks. Now's the time to go out and get popcorn."

After *Morocco*, the boys continued down the *Road to Utopia* where they swapped the tropics for the frigid climate of Alaska, portraying goldminers in the Yukon. The film featured a new twist—narration by humorist Robert Benchley—and contained innumerable gags and several references that broke the fourth wall. The success remained through *Road to Rio* (1947) and *Road to Bali* (1952), films which were also partially owned by the duo. With the completion 10 years later of *Road to Hong Kong*

(1962), the series came to an end. Sadly, Bing and Bob were contemplating an eighth film, to be titled "Road to the Fountain of Youth," when Crosby died in 1977.

Despite the fact that the *Road* pictures were loaded with topical humor, time has not damaged the appeal of them. The chemistry and camaraderie between the two stars is as apparent today as it was when the films were first screened. The hilarity which pervades each film was due in no small part to the spontaneity on the set. It once drove Dorothy Lamour to beg, "Will you please let me get my line in!", but also resulted in priceless cinematic moments—like the unscripted scene in *Road to Morocco* where a camel spit in Bob Hope's face.

The friendship between Hope and Crosby became Hollywood legend, and is evidenced in every frame they share together. There would never have been seven *Road* pictures had the duo not complemented each other. "It's hard to explain what that jug-eared groaner had that made us close friends through seven movies and innumerable radio and television shows," wrote Hope. "He had that warm, relaxed personal style onstage that, for me, carried over offstage into the best friendship I ever had. How could I fail to have a warm spot in my heart for a fellow who sold me into slavery to Dorothy Lamour?"

From *American Movie Classics*, September 1992.

Courtesy of Ernest Sutkowski

BOOKS ABOUT BING

We are often asked about the books that have been written about Bing. Here is a list of the ones that are in your editor's library.

Barnes, Ken. *The Crosby Years.* New York: St. Martin's Press, 1980.

Bauer, Barbara. *Bing Crosby; a Pyramid Illustrated History of the Movies.* New York: Pyramid Publications, 1977.

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Mello, Edward J., and McBride, Tom. *Crosby on Record, 1926-1950.* San Francisco: Mello's Music, 1950.

Mize, J. T. H. *Bing Crosby and the Bing Crosby Style.* Chicago: Who Is Who In Music, Inc., Ltd., 1946.

Morgereth, Timothy A. *Bing Crosby: A Discography, Radio Program List and Filmography.* Jefferson, N. C: McFarland & Co., 1987.

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Pugh, Colin. *Alternate Bing Crosby.* 2nd ed. Bristol, England: John Joyce, 1988.

Reynolds, Fred. *The Crosby Collection 1926-1977; Part One: 1926-1934.* Privately printed, [1992].

Reynolds, Fred, and others. *The Road to Bing Crosby; The Crosby Discography.* Privately printed, various dates.

Reynolds, Fred. *Road to Hollywood (The Bing Crosby Films Book).* England: 1986.

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Thomas, Bob. *The One and Only Bing.* New York: Grosset and Dunlap, 1977.

Thompson, Charles. *Bing; The Authorized Biography.* New York: David McKay Co., 1975.

Ulanov, Barry. *The Incredible Crosby.* New York: Whittlesey House, 1948.

Zwisohn, Laurence J. *Bing Crosby; A Lifetime of Music.* Los Angeles: Palm Tree Library, 1978.

Bing with Dick Haymes and the Andrews Sisters

Bing in Hollywood

By David Lobosco

White Christmas
(Paramount, 1954)

FILMED between the summer and autumn of 1953 at Paramount Studios in Los Angeles, *White Christmas* was meant to be a remake of *Holiday Inn.* Fred Astaire was supposed to reunite with Bing for the third time. However, Fred's wife died that year and he thought he was too old for the part. The role was next offered to Donald O'Connor, who starred as a youth with Bing in *Sing You Sinners.* (1938). However, O'Connor had hurt his back and couldn't dance. Finally, funny man Danny Kaye was signed for the part of Phil Davis, and the talents of Bing and Danny worked well together.

In the movie Bing and Danny played old army buddies who meet up with female entertainers (played by Rosemary Clooney and Vera-Ellen). The couples traveled to Vermont and ended up saving the inn of the guys' old general (played by Dean Jagger). Throughout the plot are some of the greatest Irving Berlin songs ever written. *White Christmas,* the first movie made in Vista Vision, would go on to rank as one of Bing's biggest hits, even though critics at the time were not impressed.

Some interesting inside notes: The director, Michael Curtiz, was born in Hungary and thus did not have full command of the English language. The screenwriters had to explain every joke to the director. The song "Count Your Blessings" was nominated for an Oscar. It lost and was the last song by Berlin ever to be nominated.

When the score was recorded for Decca, Rosemary Clooney was not available and Vera-Ellen was no singer. (Her singing in the film had been dubbed in). So Peggy Lee and Trudy Stevens recorded the songs with Bing and Danny.

A LONG 'ROAD'

By BOB HOPE

Bing Crosby and I first met in vaudeville a long time ago, and it was respect at first sight. We've been friends for 45 years. A friendship like ours doesn't come from a press agent's typewriter, it comes from the heart. On that Friday (Oct. 14), one of those hearts stopped.

I met Bing in 1932. We did two weeks together at the Capitol Theater — and 45 years later, we agreed to do another "Road" picture in England. It would have been our eighth picture. We were planning an album and to work together on the tribute to Queen Elizabeth on Nov. 21, and he was to introduce me on my special next Friday.

I'VE TRAVELED a lot of roads with Bing, and it won't be easy or nearly as much fun traveling the rest of them without them. It would be selfish to say it is my personal loss. It is a great loss to his family and to the entire world.

Bing touched more people in the world than any other performer who ever lived. It is a whole new world for me without him, a little shabbier, I regret.

He represented to Americans and to the world so many of the qualities we would all like to have — warmth, sincerity, a passion for life. If friends could have been made to order, I would have asked for one like Bing. Through his motion pictures and his songs, he lit a candle in a lot of folks' lives that will never burn out.

EVERY NOTE that he sang was a happy note and every breath that he breathed was a happy one. The joy that lived inside Crosby colored every song that he crooned. His casual manner was not an act, it was just a man enjoying life. His singing was a way of sharing his happiness with all of us.

I don't agree with some of the headlines that said, "Bing Crosby's Voice Is Stilled." Bing was not only a great talent, but he was an innovator. He invented a singing style that affected the entire music world. As long as there is a horn being played, a guitar being strummed or a note being sung, Crosby's voice will never be stilled. He is a part of American music and American music is a part of him. That part of him is still alive.

I have joke files on Bing Crosby that would fill an entire room, and I cherish them. They were all written and delivered with love.

A lot of crazy things happened to the two guys you saw in those "Road" pictures, but none of them could equal the warmth, talent and good natured ribbing I quickly grew to love on the road to friendship I started with this guy 45 years ago.

I'll miss him. We'll all miss him. But Bing left us something priceless: The knowledge that man can transcend his mortality by leaving something behind he didn't arrive in the world with. As long as the blue of the night meets the gold of the day, Bing will live forever.

(From Akron Beacon Journal, Oct. 23, 1977. (Los Angeles Times Service). Courtesy of James Bauman.

Why Aren't There Any Bing Crosby Sightings?

By Steve Pappas

At least once a week, maybe even more often, I read or hear a report that someone saw Elvis Presley, usually at a convenience store or a minimart. Why doesn't anyone ever see another dead popular singer who was my idol? Why hasn't anyone ever said he saw Bing Crosby?

Crosby was a big singing star for several decades, starring on the radio, then the movies and later on television. As a teenager, I used to sing Bing's songs in the shower, trying to imitate him. I thought I was a crooner like Bing. Maybe it was my voice changing. Who knows?

I liked Bing's relaxed manner. He hardly ever wore a tie and would carry a golf club, usually a putter or sometimes a driver. As busy as he was, he seemed to find plenty of time for golf. One of his golfing buddies was Bob Hope. Bing played on many different courses, and it was not surprising he was on a golf course when he died in 1977 at the age of 73. Wouldn't you think one could at least find his ghost on a golf course?

Has anyone ever seen Bing on a golf course somewhere? No. But ask if anyone has seen Elvis at a minimart and you'll get a mile-long line of people saying they've seen Elvis. That's not fair.

THE ORCHESTRA LEADER for Bing Crosby's radio show was John Scott Trotter, who was from my hometown, Charlotte, N.C. Trotter's younger brother and sister were in Central High when I was, which helped make Bing something special for all of us.

I didn't see Bing in person until I was stationed at Santa Monica, Calif., during World War II. I got tickets to several of his shows. It was a thrill watching him do his radio program. One of his shows always will remain in my memory. That was the time Betty Grable was a guest. She was known as the pinup darling of the war, and every soldier had her picture.

A FEW YEARS AGO when my wife, Katharine, and I were in California, we did some roaming around Carmel and the adjoining area. I even checked the course at Pebble Beach and I did not see Bing.

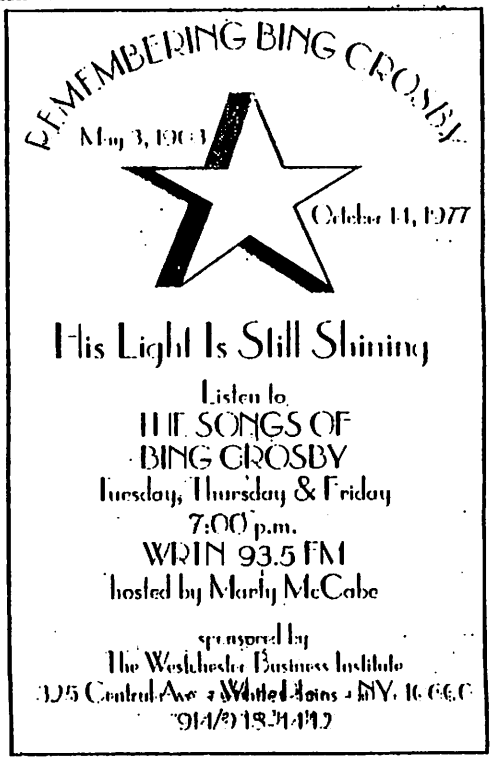
These memories about Bing came back to me the other day when I played some old records and noticed Trotter's band was in many of his recordings. When I was a teenager, several dance bands came out of North Carolina and three of the big names were from Charlotte: Trotter, Hal Kemp and Johnny Long. Trotter and Kemp were classmates at the University of North Carolina and Trotter was a key member of Kemp's band.

Trotter left Kemp in 1936 to lead the band in Crosby's radio shows. Then in 1940, Kemp was killed in a car accident and his band broke up.

As for Johnny Long, whose recording of "A Shanty in Old Shanty Town" hit the top of the charts, he came to Charlotte to visit his old school while I was a student at Central. That was a thrill for all of us.

But still, among my favorite records are those Bing Crosby made. And if you happen to see me on a golf course one of these days, I won't really be trying to play golf. Actually, I'll be looking for Bing Crosby. As I said, if Elvis keeps showing up, so should Bing.

From the *Daytona Beach Sunday News-Journal*, October 18, 1992. Sent to BINGANG by Frank Smith and Ernie Sutkowski. The article was reset on our computer without any editorial changes.



Ad placed in the N.Y. Daily News by Ernest Sutkowski on 10/14/92.

From Downtown (N.Y.) 11-4-92
Courtesy of Roger Schore

WE'VE MOVED!

271 E. 10th ST. (BET. 1st & A)

673-1371

SUPERIOR COPY CENTER

CAN YOU TELL THE REAL BING
FROM A SUPERIOR COPY

OVER EASY

Bing Crosby toupees found at crooner's alma mater

SPOKANE, Wash. (AP) — Bing Crosby's balding head may have been considered bad news at the box office, but the discovery of four of the crooner's toupees has been fun for his alma mater.

The hairpieces were found earlier this fall in a box marked "Crosby toupees" that was sent to Gonzaga University in the late 1950s or early 1960s, said Stephanie Edwards, the university's special collections librarian.

The library had never fully cataloged all its Crosby items.

"There should be a story that goes with this, but we don't have one," Edwards said.

Crosby grew up in Spokane and attended Gonzaga but never graduated. He died in 1977 at age 73.

Gary Giddins, a biographer of the crooner, said Crosby wore the toupees in the later years of his career.

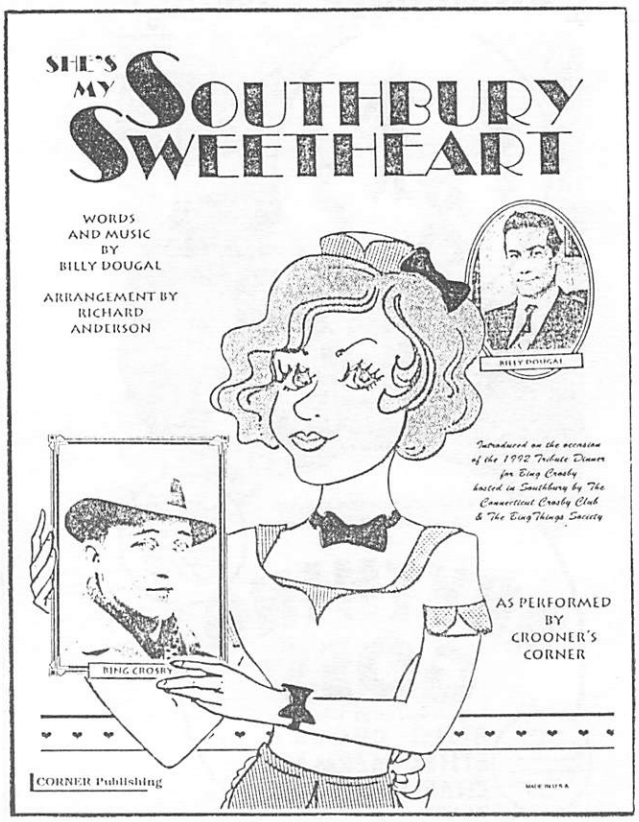
"He hated wearing those toupees but he was under contract by Paramount Pictures to use them when making movies," Giddins said. "They did that because they didn't want to make movies featuring a balding crooner."

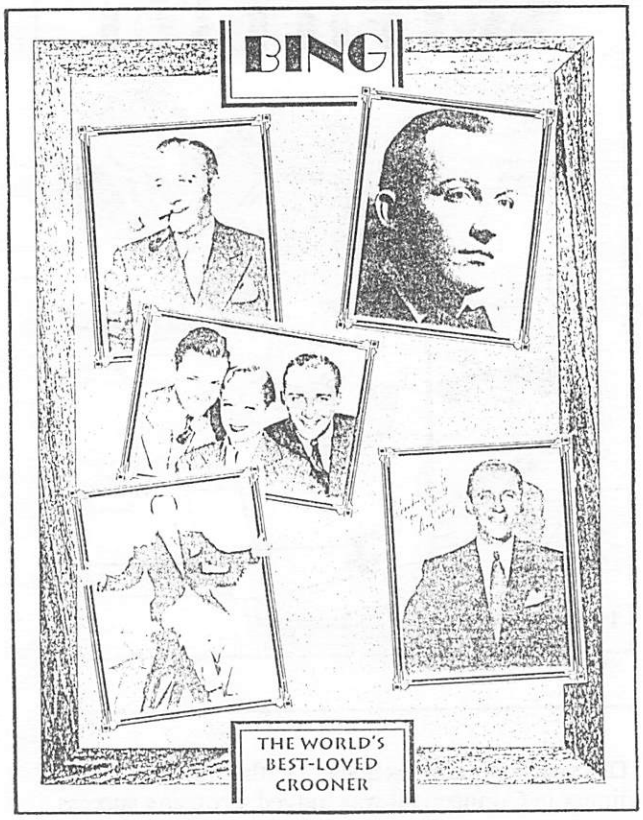
In his autobiography Crosby wrote: "I'm always plotting ways to do a love scene wearing a hat."

"Back in his heyday, he would buy five or six per year," said Del Roberts, manager of Celebrity House, a Southern California hairpiece emporium whose label is attached to one of the toupee boxes.

One hairpiece has a sewn-in tag indicating Crosby wore it in the 1956 movie "High Society."

This article appeared in the *New Castle News* on November 4, 1992. It was sent to us by David Lobosco.





You can purchase your own copy of "She's My Southbury Sweetheart" sheet music directly from the composer, Billy Dougal, at 243 Tobacco Street, Lebanon, CT 06249. Billy asks that you send $1.00 and two stamps for each copy ordered. It has a great back cover also and will be a welcome addition to your Crosby collection.

Faithful take road to Southbury for weekend of Crosby festivities

By BRENDA SOPER
Republican-American

SOUTHBURY — Millions loved him.

And though his fans are scarcer now, Bing Crosby is still known to many as the voice of America, the ultimate crooner.

Take Bob and Joyce Lundberg of Tacoma, Wash., for example.

On Saturday they were beaming from ear to ear at the Radisson Hotel for the Bingthings Society's fourth consecutive Eastern Dinner, part of a two-day festivity filled with seminars, a memorabilia swap and a banquet.

"No doubt about it, he was the greatest entertainer of this century," said Lundberg, 74, all business. "No other entertainer, like Bing, crossed over all the facets of entertainment."

It's true, authorities on the crooner say.

There was Crosby the actor, Crosby the singer, and Crosby the radio personality who showed others how to handle different media, said Gary Giddins, who is working on a book about Crosby expected for release in late December 1995.

Giddins, 44, a music critic for the New York City-based Village Voice newspaper, was one of several speakers featured at the Bingthings dinner.

Other speakers included Joe Sinnott, a cartoonist for 43 years who has several Crosby album covers to his credit, Barry Ulanov, a friend of Crosby's and author of "The Incredible Crosby," and Bill Hunt, a member of the Connecticut Crosby Club.

"He's the ideal figure from which I can trace the development of pop culture in the 20th century," Giddins said. "The first major radio recording star, major musical star after Al Jolson, the first entertainer who had it all."

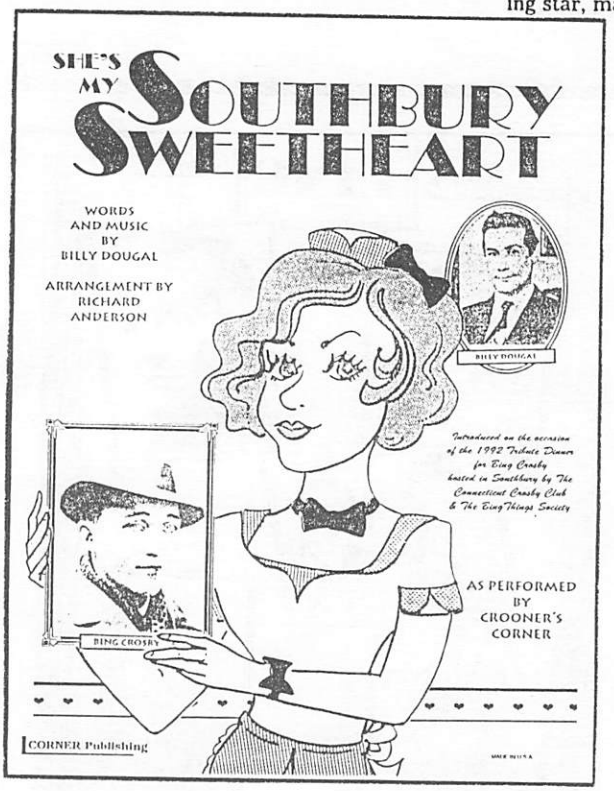
More than 45 confessed "Bingaholics" showed up for the event and all professed a love for the entertainer who died 15 years ago.

And what is the thing that people have for Bing?

"Oh, his voice was just marvelous. Hearing it makes you think he's singing one-on-one to you," Hunt, 55, said as he started humming Crosby tunes such as "Pennies from Heaven."

"He's the banner Connecticut needs today," Hunt said, adding he's sending copies of Crosby's song "Connecticut" to radio stations in hopes the singer will help boost the state's morale.

"My kid plays rock 'n' roll, but he loves to sing Bing," said John Sarro, 70, of Providence, R.I.



This year's Bingthings Society gathering and tribute dinner in Connecticut was judged a rousing success by all who attended. A piece of commemorative sheet music and the cover of the dinner program are shown here along with some local newspaper coverage.

Binging Around By Pete Cakanic

Although the most popular entertainer in the world (Bing) in the 30's, '40's and early '50's doesn't get much press or air time these days, with a little effort we can prime the brains of disc jockeys and news editors with a 19-cent postcard.

Example: A South Carolina educational radio station has a five-day-a-week program called "Standard Time." Tunes from the 30's, 40's and 50's are played, with Bing being played more often than on other nostalgia shows.

A week before October 14, I sent a card to the announcer and reminded him "October 14 is 15 years since Bing Crosby died . . . How about reminding your listeners and playing a few Bing tunes on Wednesday?"

He opened the show with "Fancy Meeting You Here" with Rosemary Clooney and then said, "Today marks 15 years since Bing Crosby died, as one of my listeners has reminded me."

Later he played "Where the Blue of the Night" (1940 version with Paradise Isle Trio). In the 50-minute program he also played "Thanks" and "Sugar" with Satchmo. In further dialogue he noted, "We have a very dedicated Bing Crosby fan in Augusta, S.C. (me!) and played "I Like To Do Things for You" with the Rhythm Boys (1930) and concluded with "Accentuate the Positive."

For two more 19-cent postcards Bing got a mention in "Almanac" in the *Chicago Tribune*, with circulation of over one million, and in "Today in History" in the *Augusta Chronicle*, reaching a marketing area of 250,000 in East Georgia and Southwest South Carolina.

Believe it or not, record show program directors are not adverse to taking suggestions. For this Christmas season I have sent cards to many stations reminding them that when they play Bing's "White Christmas" that this was recorded May 25, 1942, a little over a half century ago and according to the *Guiness Book of Records* is still the best-selling record of all time. While no official audit is available, one phonograph industry official at an industry convention a few years ago estimated that over 100 million copies of Bing's "White Christmas" have sold in 78's, 45's, LP's and cassette compilations and will be included in many future releases.

May I suggest to Club Crosby members that they drop cards or letters to their community newspapers (Most have a "Today in History" type column) and to their local radio stations which play nostalgia.

Some topics and tunes they may suggest:

On May 3, 1903, according to the Bing Crosby Historical Society, Bing Crosby was born in Tacoma, WA.

Look up the exact date somewhere (Histories of the Academy Awards would be the best choice) and write: "On this date almost 50 years ago, Bing Crosby was awarded an Oscar for best actor of 1944 in the film *Going My Way*. It was the first time a "crooner" who also played comic roles was awarded an Oscar as a serious actor.

Any holiday is an excuse to play Bing, for example, "Easter Parade," "I've Got Plenty To Be Thankful For" for Thanksgiving, "Song of Freedom" for the Fourth of July, and so on.

How about "Seasons" for the first days of spring, summer, autumn, and winter, "Be Careful, It's My Heart" for Valentine's Day. Browse through a Bing discography. The list of ideas you'll get is almost endless.

And by all means every year send in reminders prior to October 14, when he left us, and May 3, when God chose to send us someone who has brought happiness to so many. Ask to have your favorite song played.

Cheshire Cat voice dies

LOS ANGELES — Actor Sterling Holloway, whose distinctive voice was that of Winnie the Pooh, the Cheshire Cat and a host of other cartoon favorites, died Sunday of cardiac arrest. He was 87.

HOLLOWAY

Holloway, who appeared on stage, television and in dozens of films dating to the silent-movie era, also made records for children, recounting such stories as "Peter and the Wolf" and "The Sorcerer's Apprentice."

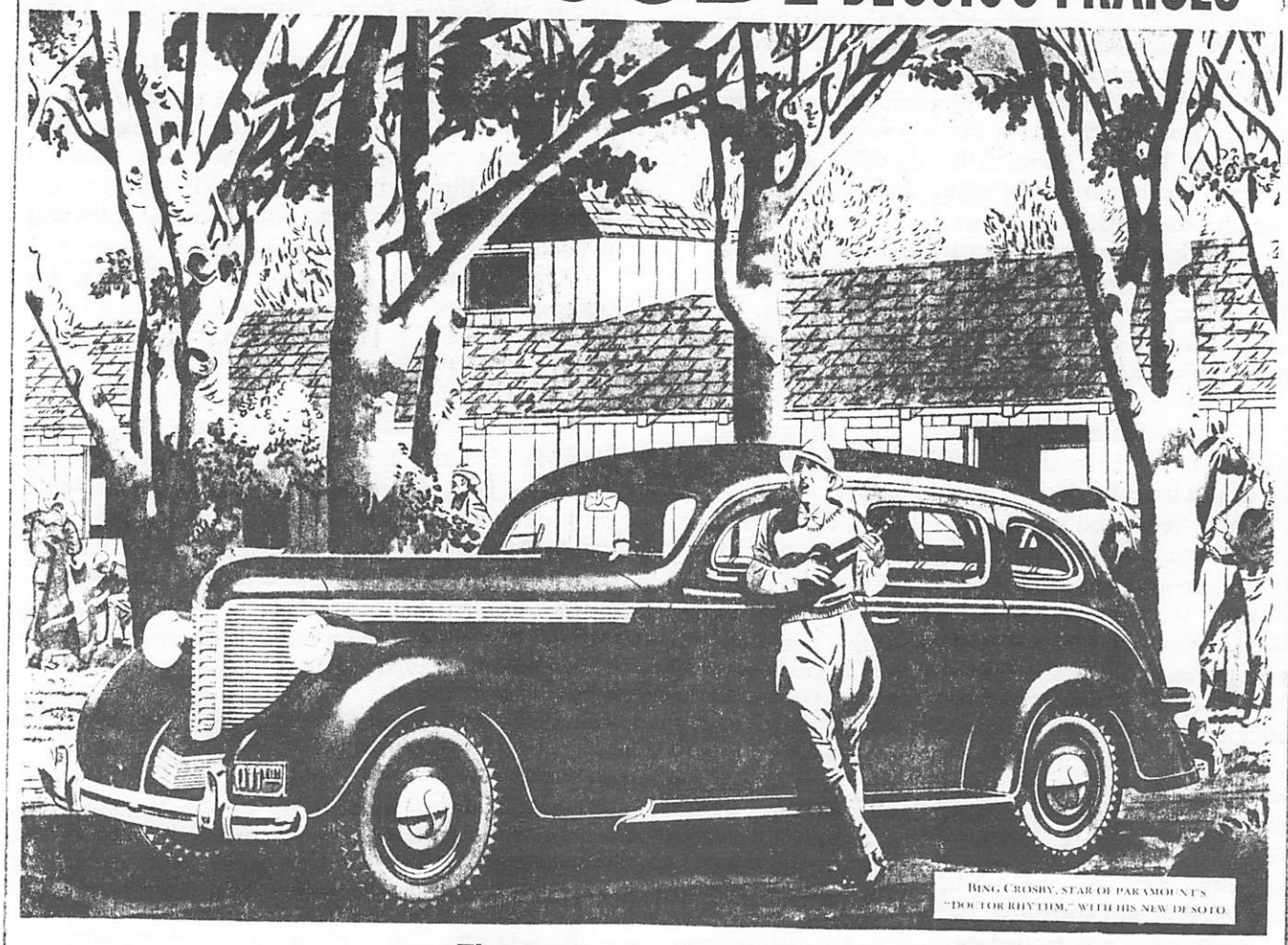
His voice was also featured prominently in "The Jungle Book," in which he played Kaa the snake, and in "Alice in Wonderland" as the Cheshire Cat.

He appeared in stage productions of "The Wizard of Oz" and "The Gaities" and was a regular on the 1950s television show "The Life of Riley."

Sterling Holloway died on Sunday, Nov. 22, 1992. He co-starred with Bing in *Dr. Rhythm* (1938)

BING AND HIS CARS

BING CROSBY SINGS HIS NEW DE SOTO'S PRAISES



BING CROSBY, STAR OF PARAMOUNT'S "DOCTOR RHYTHM," WITH HIS NEW DE SOTO.

IT'S AMERICA'S SMARTEST LOW-PRICED CAR

1. Improved 93-H. P. "Economy Engine."
2. Safety-Steel Body.
3. Bigger, Genuine Hydraulic Brakes.
4. Luxurious Safety Interior.
5. Airplane-type Shock-absorbers.

TUNE IN MAJOR BOWES' AMATEUR HOUR—COLUMBIA NETWORK—THURSDAYS, 8 TO 9 P. M., E. S. T.

Thousands who drive De Soto agree with Bing Crosby_This big car costs Less to Buy_Less to Run_Saves Real Money!

"PENNIES FROM HEAVEN? I'll save dollars with De Soto!" says Bing. "I picked this car for its beauty and bigness—but I found that you save on De Soto's low FIRST COST—and every mile you drive. That sure suits me!"

It's a fact that today De Soto gives better VALUE...makes your car dollar go farther. You get dozens of FINE-CAR advantages—airplane-type shock-absorbers..."lightning-fast" pick-up... effortless handling...bigger, GENUINE hydraulic brakes...a new "cushioned" ride. Yet, thanks to Chrysler Corporation engineering, this BIG car costs *less* to BUY... *less* to RUN!

See this great De Soto's VALUE—it saves you *real money!* DESOTO DIVISION OF CHRYSLER CORPORATION, Detroit, Michigan.

SEE YOUR DE SOTO DEALER

FOR A **GREAT CAR, FINE SERVICE** *AND A* **SQUARE DEAL**

Courtesy of Greg Van Beek

COURTESY OF VINCENT MOTTO

PUZZLE

SUSAN ISHIDA

CROSBY CROONS When Bing sang Irving Berlin's "White Christmas" 50 years ago in the film *Holiday Inn*, the tune captivated the American public, gave a taste of home to the GIs overseas—and won an Oscar. Reading up, down, forward, backward or diagonally find 71 of The Groaner's 1,600-plus other recordings. Leftover letters name his final recording, made just ten days before his death in 1977 (see page 75). —*Jack C. Cooper*

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ABRAHAM
AGAIN
ALWAYS
AMOR
(The) ANNIVERSARY WALTZ
AT LAST
AURA LEE
AVALON
AVE MARIA
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BON VIVANT
CLOUDS
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DAY BY DAY
HEAT WAVE
HEY JUDE
HO HUM!
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LAZY
LIZA
LONG AGO (and Far Away)
MAGNOLIA
MARIE
MARY LOU
MAYBE
MAY I?
MELANCHOLIE
MEMORIES
MILADY
MINE
MOLLY MALONE
MONA LISA
MY BLUE HEAVEN
MY BUDDY
MY GAL SAL
MY LOVE
MY PET
MY WOMAN
NOBODY
NOEL
OHIO
ON THE ALAMO
PARADISE
ROSALIE
SAY "SI SI"
SHINE
SING
SKYLARK
SMALL FRY
SMARTY
SO IN LOVE
SORRY
STILL
STYLE
SUMMERTIME
SWEET LI'L
TEA FOR TWO
TEMPTATION
TENDERLY
THANKS
THINE ALONE
TOM DOOLEY
TOO LATE
WHITE CHRISTMAS
WOULD YOU
YES INDEED!
YOU DO

SOLUTION TO PUZZLE: SAIL AWAY FROM NORWAY

BING AT MGM

BY DAVID LOBOSCO

During the Golden Age of Hollywood, Metro-Goldwyn Mayer was the greatest studio in Tinsel Town. With stars like Joan Crawford, Judy Garland, and Greta Garbo they boasted that they had "more stars than there are in the heavens." MGM also made some of the greatest musicals ever. However, only three times in the studio's history did they have the greatest musical star ever...*Bing Crosby.*

Bing would only make three movies at MGM during his career. The first one was *Going Hollywood* in 1934. Still a relative newcomer, Bing was loaned out by Paramount to MGM for this light musical comedy about life in Hollywood. The movie was meant to revitalize the career of diminishing starlet Marion Davies. In the movie Bing essentially plays himself, an easy-going crooner who is unimpressed by the spotlight. Davies plays a schoolteacher who runs away because she has fallen in love with Crosby from listening to him on the radio. Although the film did not help the career of Davies, it made Bing an even bigger movie star, and Paramount became less likely to loan him out. *Going Hollywood* also featured an excellent score with songs like "Temptation," "Our Big Love Scene," and "Beautiful Girl."

Going Hollywood

It would be over 20 years before Bing would appear again at MGM. He left Paramount in 1956 and was free to make movies anywhere. He signed a two-picture deal with the studio and appeared in one of the greatest musical gems of the fifties. *High Society* (1956) starred Bing in this remake of *The Philadelphia Story* (1940). With a supporting cast of Grace Kelly, Frank Sinatra, Louis Armstrong, Celeste Holm, and John Lund, Bing made this one of his last box office smashes. This was the second teaming of Crosby and Kelly—once a romantic item—and the attraction showed through when they sang "True Love."

High Society

Bing's last movie for the studio was the melodrama *Man on Fire* (1957). With the new age of rock 'n' roll, Bing had to depend less and less on his singing talents. Although he sang the title song, the film was strictly a drama. Bing had some good moments in the movie as a divorced husband trying to keep his son. Inger Stevens played Bing's love interest on and off the screen. E. G. Marshall was his lawyer.

Bing Crosby was the greatest movie star ever, and these three movies from MGM remind us how versatile Bing was. Whether crooning "Our Big Love Scene" at the age of 31 or reaching dramatic heights some 25 years later, Bing was always there to bring a smile to our faces and a tear to our eyes. He always will be.

David Lobosco, one of our youngest members, prepared this article especially for BINGANG. David lives with his family in Glenshaw, Pennsylvania.

The American Record Corporation
(A Corporate Overview)
By Herman Paikoff

This article appeared in the Autumn 1992 issue of *The New Amberola Graphic*. It will be of interest to Crosby collectors because of the Brunswick connection. It has been edited for use in *Bingang*.

The American Record Corporation (ARC) was founded in 1929 by a merger of three companies. One was a manufacturer of various items derived from shellac and natural bitumens, the other two were minor label record companies. In 1930 ARC was acquired by Consolidated Film Industries (CFI) which continued the process of expansion and amalgamation, resulting in an outstanding roster of recording artists. In 1938 the ARC was sold to the Columbia Broadcasting System (CBS). This sale provided CBS with recording, manufacturing and distributing capability second to RCA Victor. CBS changed the corporate name to Columbia Recording Corporation which for fifty years flourished and in 1988 was sold to the SONY Corp.

From its incorporation in July 1929 to its sale in December 1938, the American Record Corporation had a complex corporate development. It was the result of a merger of the Scranton Button Co. of Scranton, Penn., Cameo Record Corp. of New York and the Regal Record Company of New York. Scranton Button was the cornerstone of ARC. It was established in 1885 as a manufacturer of products derived from shellac compounds, which in later years devoted a section of its capacity to pressing phonograph records.

This formation operated as separate units, Scranton Button pressing the records while Regal and Cameo handled their own recordings and sales. ARC concentrated on the five and ten cent stores and mail order sales at a time when records by Victor, Brunswick and Columbia were selling at 75 cents each. The ARC "Popular Priced" records were selling at 25 to 35 cents. The record business in 1930, along with the rest of the country, was in depression. In October Consolidated Film Industries acquired ARC in exchange for shares of CFI stock. The inducement for CFI to acquire ARC was similar to that of Warner Bros. Pictures, which purchased the Brunswick record business to insure a supply of industrial records which at the time were synchronized to motion picture projectors providing sound with movies for theatrical exhibition.

In April 1930, Warner Bros. purchased the Brunswick-Balke-Collender Company's musical division, which included phonographs and records, and formed the Brunswick Radio Corporation. By the end of 1931, Warner Bros. wanted out of the commercial record business and on December 3, 1931 signed a sales agreement with ARC to continue to record, market and press the commercial Brunswick label as the Brunswick Record Corp. for approximately ten years. The Brunswick Radio Corp. under Warner Bros. continued the business of industrial records mostly for radio broadcasting under the Brunswick label. This deal gave ARC, for the first time, a major label and a roster of artists which included the leading crooner of that time, Bing Crosby.

In 1934, the Columbia Phonograph Company, owned and operated by the Grigsby-Grunow Company was in bankruptcy. ARC purchased Columbia, which included the Okeh label, from the bankruptcy court for $70,500. This purchase put ARC in the popular record field on an equal footing with Victor. This same year Decca Records, Inc., a new company financed by English Decca, was able, through Jack Kapp, president of Decca Records and a former Columbia and Brunswick executive, to acquire a roster of Brunswick artists headed by Bing Crosby and Guy Lombardo. Crosby at this time was still the leading crooner of movies, radio and records.

In 1938 CBS was interested in acquiring an electrical transcription company. It owned a concert booking business and wanted a link between radio, transcription recording and pressing. RCA Victor had this linkage in place. Originally CBS intended to purchase only the Columbia label from ARC, but a $700,000 tag was put on the total ARC empire and William Paley, C.E.O. of CBS, took the offer in December 1938. CBS immediately terminated the five chain store economy records (Perfect, Romeo, Oriole, Banner and Melotone) and formed the Columbia Recording Corp. Columbia gave prominence to the Columbia label, while relegating the Brunswick label from its former flagship label status under ARC.

Jack Kapp enjoyed a close relationship with Herman Starr, former president of Brunswick Radio Corp. and head of the Warner Bros. movie music operation. Starr was Kapp's boss at Brunswick Radio in 1930, and Kapp was aware of the details of the Brunswick Radio Corp./Brunswick Record Corp. sales agreement which terminated in 1941. A deal was made in May 1941, and Decca Records purchased the Brunswick Radio Corp. from Warner Bros., which included all Brunswick recordings from 1920 to December 3, 1931 going to Decca Records, including the Brunswick label trade mark. All post-December 3, 1931 ARC-Brunswick Record Corp. recordings remained with Columbia Records, less the Brunswick trade mark.

For many years collectors have wondered why some of Bing Crosby's Brunswicks were reissued by Decca on their Brunswick 80000 "Collectors Series," while others showed up reissued on green label Columbias in the -M series. This, at last, is the explanation! The same dividing line (Dec. 3, 1931) appears to hold firm for all of the jazz reissues Columbia and Decca did in the 1940's from Brunswick masters.

In 1988, fifty years later, CBS sold Columbia Records to the SONY Corp. for approximately $2,000,000,000.

New Releases

With Contributions By Charles Baillie • Steven Lewis • David Lobosco • Ernest Sutkowski • Greg Van Beek • Frank Whittaker

Compact Discs

A TELEVISION FAMILY CHRISTMAS. Scotti Brothers Records 72392 75271-2. Selection by Bing and his sons: A Crosby Christmas, Parts 1 and 2 (Includes That Christmas Feeling and I'd Like To Hitch a Ride with Santa Claus) From Decca masters L-5819/20, September 5, 1950. This item has been very scarce on microgroove (As far as your editor knows, only one side was ever reissued, and that was in a Reader's Digest set), so you will probably want to add this CD to your collection. Other items include Christmas songs from *The Dukes of Hazard, Make Room for Daddy, Howdy Doody, The Brady Bunch,* etc. Scotti sent your editor a review copy, and it is very enjoyable. A cassette is also available with the number 72392 75271-4. Check your record store.

THE JAZZIN' BING CROSBY. Affinity CD AFS 1021-2 (UK) (2 discs). Contents: I'm Coming, Virginia; Side By Side; Mississippi Mud/I Left My Sugar Standing in the Rain; Mary; Mississippi Mud (w/Trumbauer); There Ain't No Sweet Man That's Worth the Salt of My Tears; From Monday On; High Water; Louisiana; 'Tain't So, Honey, 'Tain't So; Because My Baby Don't Mean "Maybe" Now; Rhythm King; I'm Crazy Over You; Susianna; If I Had You; The Spell of the Blues; Let's Do It; My Kinda Love; So the Bluebirds and the Blackbirds Got Together; Oh! Miss Hannah; Waiting at the End of the Road; After You've Gone; One More Time; I'm Sorry Dear; Dinah; St. Louis Blues; Shine; Shadows on the Window; Lawd, You Made the Night Too Long, Part 1; Sweet Georgia Brown; Cabin in the Cotton; Some of These Days; How Deep Is the Ocean; Sweet Sue-Just You; My Honey's Lovin' Arms; Someone Stole Gabriel's Horn; Stay on the Right Side of the Road; Blue Prelude; I'm Hummin', I'm Whistlin', I'm Singin'; Someday Sweetheart; Moonburn; Pennies from Heaven; Don't Be That Way; Mr. Gallagher and Mr. Shean; You Must Have Been a Beautiful Baby; Yodelin' Jive; Rhythm on the River; Yes Indeed.

WAGON WHEELS; 50 LEGENDARY SONGS OF THE OLD WEST. Available on LP's ($19.98), tapes ($19.98), and CD's ($24.98) from The Beautiful Music Co., 777 Larkfield Road, Commack, NY 11725. Prices include shipping. Selections by Bing: Don't Fence Me In; Sioux City Suc.

BING CROSBY: ORIGINAL RECORDINGS FROM 1930 TO 1934. Living Era 5043. Includes: The Very Thought of You; Love Thy Neighbor; June in January; You've Got Me Crying Again; May I; With Every Breath I Take; Temptation; Let Me Call You Sweetheart; Sweet and Lovely; Love in Bloom; You're Getting To Be a Habit with Me; I Love You Truly; Someday Sweetheart; You're Beautiful Tonight My Dear; Love Is Just Around the Corner; Just A-Wearyin' for You; It Must Be True; Here Lies Love. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320 for $15.98 plus shipping.

BING CROSBY: 20 CLASSIC TRACKS FROM THE THIRTIES. Living Era 5072. Includes: Black Moonlight; Our Big Love Scene; If You Should Ever Need Me; How Deep Is the Ocean; Stardust; Dancing in the Dark/I Found a Million-Dollar Baby; I'm Through with Love; My Heart Is Taking Lessons; I Have Eyes; You're a Sweet Little Headache; Sing a Song of Sunbeams; The Funny Old Hills; On the Sentimental Side; Joobalai; That Sly Old Gentleman; Between a Kiss and a Sigh; Thine Alone; I'm Building a Sailboat of Dreams; Sweet Is the Word for You. Available from Mr. Nostalgia, as above.

THE MUSIC AND THE SONGS OF COLE PORTER. Conifer CDHD-181 (UK). Selections by Bing: Let's Do It (Paul Whiteman--Bing's participation is doubtful); You're the Top (w/Ethel Merman).

GUYS AND DOLLS. Reprise Musical Repertory Theatre R-9-45014-2. Selections by Bing: Fugue for Tinhorns; The Oldest Established Permanent Floating Crap Game in New York. (Reissue of Reprise LP F/FS-2016).

JUDY GARLAND: THE BEST OF THE DECCA YEARS, VOL. 2: CHANGING MY TUNE. MCA MCAD 10504. Selections with Bing: Connecticut (previously unreleased alternate take); Yah-Ta-Ta, Yah-Ta-Ta; You've Got Me Where You Want Me (previously unreleased on album).

AL JOLSON: THE BEST OF THE DECCA YEARS. MCA MCAD 10505. Selection with Bing: Alexander's Ragtime Band.

BOB HOPE AND FRIENDS: THANKS FOR THE MEMORIES. MCA MCAD 10611. Selections with Bing: Put It There, Pal; Road to Morocco; Chicago Style; Merry-Go-Round; Hoot Mon; Road to Bali; Put It There, Pal (alternate take with studio chatter and breakdown); Road to Morocco (alternate take).

THE MOVIE HITS. Flapper Past CD 9784 (UK). Contents: An Apple for the Teacher; A Man and His Dream; If I Had My Way; Too Romantic; I Haven't Time To Be a Millionaire; Meet the Sun Halfway; My Heart Is Taking Lessons; The Funny Old Hills; I Have Eyes; Love Thy Neighbor; The Waiter and the Porter; Small Fry; The Moon Got In My Eyes; Smarty; Without a Word of Warning; My Heart and I; Let's Call a Heart a Heart; Still the Bluebird Sings; Moonburn; Empty Saddles; Birth of the Blues. (Listing from IRCC *Bing.)*

MY GREATEST SONGS. MCA MCD 18348 (Australia). Contents: Play a Simple Melody; Mona Lisa; Swinging on a Star; Paper Doll; White Christmas; Mule Train; Pennies from Heaven; My Blue Heaven; Don't Fence Me In; McNamara's Band; Too-Ra-Loo-Ra-Loo-Ral; The Whiffenpoof Song; Jingle Bells; When My Baby Smiles at Me.

CROSBY CLASSICS, VOL. 2. Regal 1572042 (Australia) Contents: Shine on Harvest Moon; That's Where My Money Goes; Harrigan; Listen to the Mocking Bird; Flow Sweetly, Sweet Afton; Believe Me If All Those Endearing Young Charms; Drink to Me Only with Thine Eyes; Sweet Rosie O'Grady; My Sweetheart's the Man in the Moon; 45 Minutes from Broadway; Goodbye, My Lover, Goodbye; When the Saints Go Marching In; Little David Play on Your Harp; Joshua Fit the Battle of Jericho; Hand Me Down My Walking Cane; Ezekiel Saw the Wheel; While Stolling Through the Park; Today Is Monday; Big Rock Candy Mountain; Oh, Dear, What Can the Matter Be; Where Has My Little Dog Gone; Annie Laurie; Loch Lomond; Blue Bells of Scotland; Comin' Through the Rye; Hello Ma Baby; The Girl I Left Behind; Bill Bailey; Wait for the Wagon; Row, Row, Row Your Boat; Sweet Adeline; On Top of Old Smokey; Down in the Valley; In the Good Old Summertime; This Old Man; Schnitzelbank; Pop Goes the Weasel; Careless Love; Little Liza Jane; Cindy; Where Did You Get That Hat; So Long, Mary; Three Blind Mice; Love's Old Sweet Song; Kathleen Mavourneen; Juanita; My Wild Irish Rose; Come Back to Erin; Killarney; The Minstrel Boy; In the Gloaming; Stars of the Summer Night; Come Where My Love Lies Dreaming; Little Annie Rooney; Du Du Liegst Mir Im Herzen; Oh How Lovely Is the Evening; Ach Du Lieber Augustine; Goodnight to You All; She'll Be Comin' Round the Mountain; Our Boys Will Shine Tonight; The Gospel Train; Walk Together Children; Nut Brown Maiden; Casey Jones; Polly Wolly Doodle; The Man Who Broke the Bank at Monte Carlo; I've Been Working on the Railroad; Asleep in the Deep; Battle Hymn of the Republic; America; When Johnny Comes Marching Home; America, the Beautiful. (Listing from ICC *Bing).* *Ed. Note:* All of you will no doubt remember the sing-along LP albums issued by Warner Brothers, RCA, and Capitol. This Australian CD may or may not be worth the trouble involved in finding it.

THE ROBERTO CLEMENTE MEMORIAL ALBUM. Triple B (?) Bing's tribute to Roberto Clemente was formerly available on a Triple B LP, T-1001, and is listed in some discographies. We have been informed that both compact discs ($20) and cassettes ($14) are available.

BING CROSBY: 16 MOST REQUESTED SONGS. Columbia/Legacy CK 48974. Contents: Dinah; Can't We Talk It Over; Shine; Paradise; Sweet Georgia Brown; Please; How Deep Is the Ocean; A Ghost of a Chance; Brother, Can You Spare a Dime; Let's Put Out the Lights; You're Getting To Be a Habit with Me; I've Got the World on a String; Temptation; Did You Ever See a Dream Walking; Love Thy Neighbor; Love in Bloom.

BING CROSBY: THE EP COLLECTION. See For Miles Records SEECD-360. Compiled by Ken Crossland. Contents: Road to Morocco (w/Hope); It Had To Be You; That's A-Plenty; Something in Common; Moments To Remember; Look to Your Heart; Suddenly There's a Valley; The Possibility's There (w/Peggy Lee); The Loneliness of Evening; The Longest Walk; Sailing Down the Chesapeake Bay; The Sweetheart Waltz; Sing Soft, Sing Sweet, Sing Gentle (w/Jimmy Durante); The Moon Was Yellow; Me and the Moon; Pale Moon; Got the Moon in My Pocket; Chicago Style (w/Hope); Young at Heart; I Get So Lonely; Mademoiselle De Paris; La Mer; Morgen; Under Paris Skies; Domenica; White Christmas.

HITS OF '39. Living Era CD AJA 5086 (UK). Selections by Bing: My Melancholy Baby; I Cried for You; I'm Falling in Love with Someone (w/Frances Langford).

OVER THERE: 1942. Phont CD-7670 (Sweden). Selection by Bing: Deep in the Heart of Texas (w/Bob Crosby Orch., Decca recording).

LP's

THROUGH THE YEARS, VOLUME 5. Limited Edition Club JGB-1012. Available from F. B. Wiggins, 5608 North 34th St., Arlington, VA 22207. (See "Readers Write" section). Contents: Pass That Peace Pipe (L-4552); Rose of Santa Rosa (L-4338); The Lonesome Road (DLA-1635) & Shepherd Serenade (DLA-69863) [These last two takes previously reissued only on non-commercial, private LP]; Home on the Range/True Confession (DLA-1153); Pale Moon (DLA-2291); We'll Rest at the End of the Trail (Radio); Moonlight on a White Picket Fence (L-3457); You Do (W-73938); Sorry (L-5205); Suspense (L-4448); So Much In Love (L-4260); This Could Be Forever (L-5238); May the Good Lord Bless and Keep You (L-5954).

Books

David Lobosco writes that he recently ran across a book by Lawrence J. Quirk called *Jane Wyman: The Actress and the Woman,* published by Dembner Books in 1988. It features four to five on pages on Bing and talks about the movies *Here Comes the Groom* and *Just for You,* which Jane made with Bing. The book is priced at $10.95, but David picked it up cheaper at a discount store. We thought some of our other members might be interested.

Greg Van Beek sent us an article about a book by Jim Bob Tinsley entitled *For a Cowboy Has To Sing,* published by the University Press of Florida. This large size hardcover book costs $39.95. It is loaded with sheet music for 60 cowboy favorites including color facsimilies of the original sheet music covers, composer photographs, and the stories behind the songs. Some of Bing's cowboy songs are included. To order, phone 1-800-226-3822, or write University Press at 15 NW 15th Street, Gainesville, FL 32611.

Tapes

BING CROSBY AND GUESTS (Maurice Chevalier, Carol Lawrence, Eugene Baird, and the Chariteers). Ajazz 1453. Includes: Ridin' High; Without a Song; It's a Good Day; In the Cool, Cool, Cool of the

Evening; Alexander's Ragtime Band; Once in Love with Amy; Ida; Gigi; Charmaine; Candy; Chiquita; In My Merry Oldsmobile; Louise; Mexicalli Rose; Mimi; If You Knew Susie; Evalina; Linda; Life Is Just a Bowl of Cherries; Pigalle; Alouette; The Second Time Around; What Do You Think of Me; Too Marvelous for Words; Is You Is Or Is You Ain't My Baby; I Promise You; The One I Love; Jeepers Creepers. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320, for $7.98 plus shipping.

Videos

BING CROSBY FILM HITS, VOL. 1 (1932-1936) Bing in scenes from the following movies and the songs featured in them: *Big Broadcast of 1932; College Humor; Too Much Harmony; We're Not Dressing; She Loves Me Not; Two for Tonight; Anything Goes.* 60 minutes. No other information available. Available from Mr. Nostalgia for $24.98 plus shipping.

BING CROSBY FILM HITS, VOL. 2 (1936-1942) Bing in scenes from the following movies and the songs featured in them: *Rhythm on the Range; Waikiki Wedding; Double or Nothing; East Side of Heaven; Holiday Inn; Birth of the Blues.* 60 minutes. No other information available. Available from Mr. Nostalgia, as above.

THE MAGIC OF BING CROSBY, PART 1 (Reader's Digest edition) A*Vision 50294-3-A. Contains an extra 30 minutes not on the original issue. This consists of the entire *Blue of the Night* short feature and some scenes from an early Bing Crosby General Electric television show. All of this material has been commercially available for some time. It may not be worth the $29.97 (plus shipping) price, unless you don't have the original issue and the extra material. Not available elsewhere. Order from Readers Digest, Order Department, Pleasantville, NY 10570. Send no money. They will bill you.

We are still anxiously awaiting Part 2 of this set.

ROAD TO SINGAPORE, ROAD TO ZANZIBAR, & ROAD TO MOROCCO were recently released for the first time on video cassettes. The good news is that they are selling for just $14.99 each. You should have no problem picking up these at your local dealer. Mr. Nostalgia and Movies Unlimited are selling these titles at the price listed.

Many of you probably taped *Morocco* and *Singapore* off the American Movie Classics channel recently. That channel also showed *Star-Spangled Rhythm* in November.

A CLASSIC CHRISTMAS FROM THE ED SULLIVAN SHOW. Buena Vista Home Video 1533. Clips of Bing, Johnny Mathis, Count Basie, Connie Francis, and others (49 minutes) Bing's clip (in color from the late 1960's) shows him seated with Ed, and Ed asks him what his favorite Irving Berlin song is. Bing talks about Irving and *Holiday Inn,* and a film clip of "White Christmas" from *Holiday Inn* is shown. The scene changes from the clip to Bing, and he joins in singing "White Christmas" where the clip left off (with orchestra). The video should be in stores. Mine came from Wal-Mart [also spotted at Target].-Greg Van Beek

MR. MUSIC *By Jerry Osborne*

Many have recorded 'Paradise,' including Bing

DEAR JERRY: Can you give me the title and other details of the song that begins "and then she holds my hand" and ends with "she takes me right up to paradise"? — *D.V. Baird, Mount Carmel, Ill.*

Dear D.V.: Since written and first recorded in 1932, this song has been waxed by many different artists, but only Bing Crosby (1932) and Sammy Turner (1960) had nationally charted vocals with it. In some areas, a lively version by Nino Tempo and April Stevens received some airplay in 1962, but their take didn't chart in Billboard.

There are about a dozen currently available versions of "Paradise" from which you can choose, including an excellent rendition by Nat King Cole.

From the *Milwaukee Journal* 9/8/92

Courtesy of Don Needles

Bing's First Recording

SWAPS AND SUCH

WANTED: Bing Crosby radio and TV shows with Judy Garland, plus the following 78's to complete these Decca albums: For A-306, *Holiday Inn,* "I'll Capture Your Heart"/"Lazy" (sides 7 & 8); "You're Easy To Dance With"/"I Can't Tell a Lie" (Fred Astaire solo, sides 9 & 10). For A-423, *Road to Utopia,* "Put It There, Pal"/"Road To Morocco" (w/Hope, #40000); "Welcome to My Dream"/"It's Anybody's Spring" (sides 3 & 4); For A-221, *Crosbyana,* "With Every Breath I Take"/"Easy to Remember" (sides 1 & 2); "I Wish I Were Aladdin"/From the Top of Your Head" (sides 9 & 10); "Without a Word of Warning"/Takes Two To Make a Bargain" (sides 11 & 12). Greg Van Beek, 929 Hillcrest St., West Bend, WI 53095.

WANTED: I would like to trade VHS video cassettes of Bing's movies with other members. Let me know what you need and what you can offer. David Lobosco, 2533 Rose Drive, Glenshaw, PA 15116.

WANTED: Crosby 78's and LP's. (I have specific want lists available). Particularly interested in I.C.C. LP's and out-of-print books and discographies. Please write: Bill Daugherty, 408 Third St. #3, Brooklyn, NY 11215.

WANTED: Information on the great film star Randolph Scott. I would appreciate hearing from you. James F. Brockson, 933 Fifth Ave., Prospect Park, PA 19076.

$5 DISCOUNT to Club Crosby members on a copy of *Sinatra, The Man and His Music.* Includes complete discography. Your price: $34.95 (hardback); 19.95 (softbound). 7" x 10" size. Postage $4.00. TSD Press, 1800 Nueces, Austin TX 78701. Mention Club Crosby for discount.

WANTED: An LP in the *Reprise Musical Theatre Series, SOUTH PACIFIC* (Reprise 2018). Bing sings "Younger Than Springtime." Larry Gunn, 1075-24 Space Parkway, Mountain View, CA 94043.

BACK ISSUES AVAILABLE: July 88, December 88, June 89, December 89, July 90, December 90, June 91, December 91, July 92 are available from the editor for $2.50 each, postpaid (sent third class mail). No other issues are available.

FOR SALE: Bing Crosby sheet music, $8.00 apiece: "Irene," "Missouri Waltz," "Poppa Santa Claus," "San Fernando Valley," "Seven Nights a Week," "Sweet Lorraine," "That Christmas Feeling," "A Weaver of Dreams," "Where the Blue of the Night"; songbook "The Great Hits of Bing Crosby, $15; lobby cards at $12 apiece: *Say One for Me* #3, 5, 7, 8; *Man on Fire* #5, 6, 7; *Life* magazine 3-10-61 with Bing and Maurice Chevalier on cover. Melvin Steinmetz, 1148 Beach Ninth St., Far Rockaway, NY 11691.

FOR SALE: Many articles, clippings, magazines, lobby cards, stills, etc. on Bing. Write for a list. Sherry Balantich, 10410 Penny Lane, Indianapolis, IN 46229.

FOR SALE: Paperback copy, fine condition, of *The One and Only Bing,* by Bob Thomas. $15 plus postage. Also have a copy of Ulanov's *The Incredible Crosby.* Crosby LP's and EP's also for sale. Let me know your needs. Dick Weiss, 5721 Stickney Ave., Cleveland OH 44144.

WANTED: Tapes of *The Hollywood Palace,* with or without Bing. Barry Saltzman, P. O. Box 432, Wheeling, IL 60090.

OTHER CROSBY ORGANIZATIONS

BING CROSBY HISTORICAL SOCIETY
P. O. Box 216
Tacoma, WA 98401

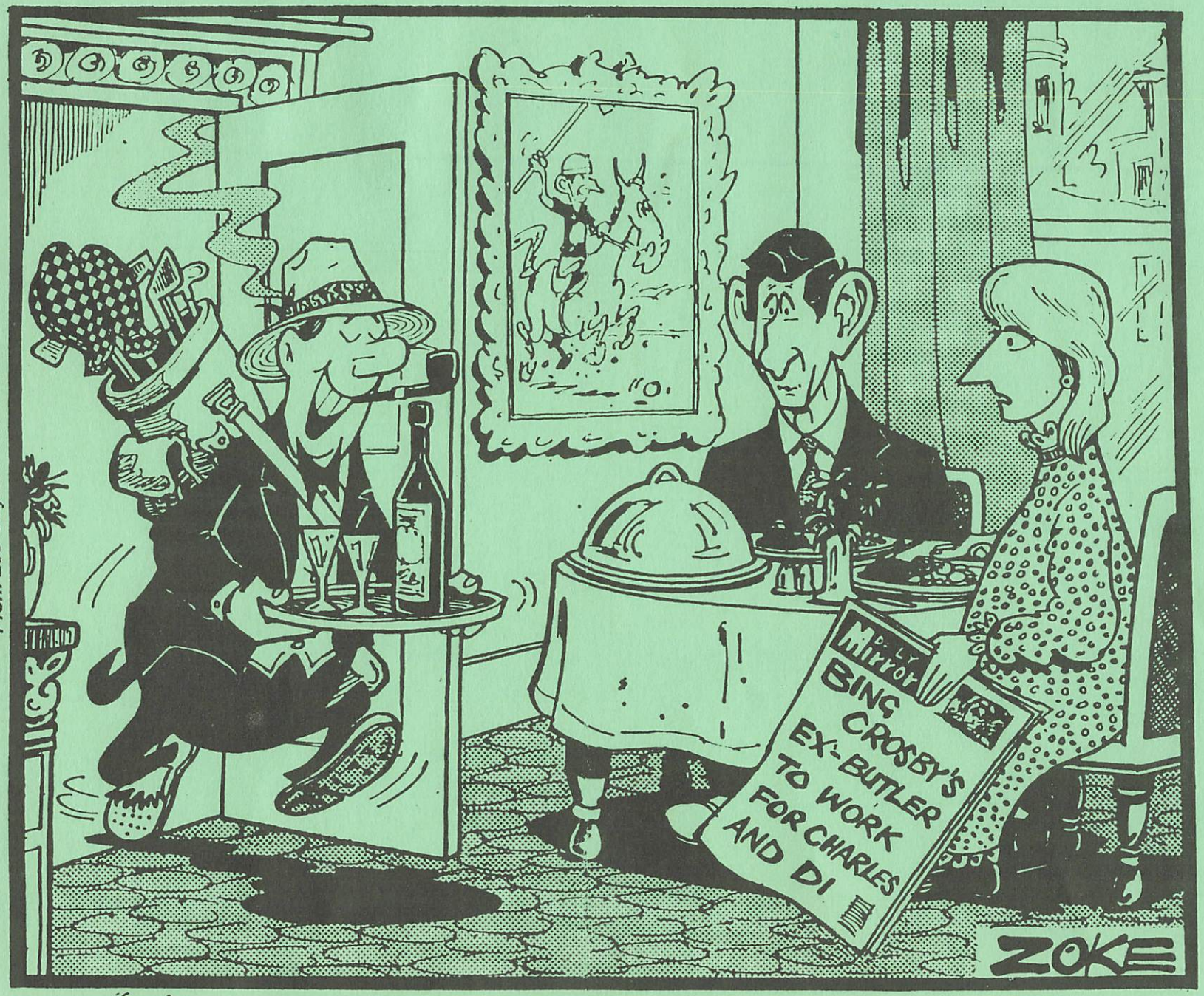
BING'S FRIENDS AND COLLECTORS SOCIETY
236 Andrieux St.
Sonoma, CA 95476

BINGTHINGS SOCIETY
5021 57th Ave. Court West
Tacoma, WA 98467

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U. S. Representative
5608 North 34th St.
Arlington, VA 22207

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferney Hills
Queensland, Australia 4055

THERE IS NO CHARGE TO OUR MEMBERS FOR RUNNING ADS ON THIS PAGE.



From Les Gaylor's collection

"♪ HIGH HIGH HIGH SOCIE . . . HIGH SOCIETY ♪"